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AN ENQUIRY ON A PSYCHOLOGICAL BASIS INTO THE USE OF THE PROGRESSIVE FORM IN LATE MODERN ENGLISH

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ACADEMISCH PROEFSCHRIFT
TER VERKRIJGING VAN DEN GRAAD VAN DOCTOR IN DE LETTEREN EN WIJSBEGEERTE AAN DE UNIVERSITEIT VAN AMSTERDAM, OP GEZAG VAN DEN RECTOR-MAGNIFICUS DR. P. ZEEMAN, HOOGLEERAAR IN DE FACULTEIT DER WIS- EN NATUURKUNDE, IN HET OPENBAAR TE VERDEDIGEN IN DE AULA DER UNIVERSITEIT OP DINSDAG 31. OCTOBER 1922, DES NAMIDDAGS TE 4 UUR

DOOR

JACOBUS VAN DER LAAN

GEBOREN TE VOORHOUT

LEERAAR AAN HET GYMNASIUM EN DE HOOGERE BURGERSCHOOL TE GORINCHEM

UITGAVE F. DUYM — 1922 — GORINCHEM

Aan mijne Vrouw
en Kinderen

Het zij mij vergund op deze plaats mijn dank te betuigen aan de Regeering des Lands en Hare adviseerende Lichamen voor de wijziging in de Academische Statuten, welke mij in staat stelde met dit proefschrift te dingen naar den hoogsten universitairen graad.

Meer in het bijzonder betuig ik mijn diepe erkentelijkheid aan U, Hooggeachte Promotor, Hooggeleerde Swaen. Met belangstelling hebt Gij kennis genomen van mijn arbeid, toen deze nog in het stadium van voorbereiding verkeerde, en mij aangemoedigd op deze basis voort te bouwen, waarbij Uwe welwillende critiek en aanwijzing van bronnen en materiaal mij uitnemend te stade zijn gekomen.

INTRODUCTION.

The co-existence of two analogous forms in language must necessarily result either in their differentiation or in one of them going to the wall.

The progressive form of the verb by the side of the simple form of the verb affords an example of differentiation sometimes clear and distinct, but at times so nice and subtle, that the peculiar shades of meaning conveyed by either form can only be appreciated by comparison as in matters of colouring.

The writers who have treated the subject from an historical point of view were sorely hampered by a lack of sufficient discrimination of the two forms in present-day English.

History may be a great help to understand the present, the study of existing conditions on the other hand may be conducive toward the elucidation of the past. Apart from this, the student of Modern English will be often tempted to ask why the preference should be given to the extended form of the verb in one case and to the simple tense in another.

I have set myself the task to ascertain as clearly as possible the difference between the progressive form and the simple form of the verb in Late Modern English.

I have retained the time-honoured name of Progressive Form firstly because of old associations connected with it and secondly because the other names proposed are equally or even more deficient in covering the different functions of the periphrasis.

In my treatment of the subject I have departed from the historical lines followed by other disquisitions on similar (or

the same) subjects. I am aware that historical development is a safe guide in explaining any present state of things, but those writers who have turned their attention to the historical development of the periphrastic forms of the verb have not been able to throw much light on it as far as an intelligent and reasonable appreciation of the present usage is concerned. This is by no means strange as the extensive use of the P. F. in Late Modern English is for the greater part a recent development. Any close observer of the literature of the period under discussion will agree that there is a psychological tendency, a sometimes unconscious desire to investigate, to analyze and describe the minute workings of the human mind fraught with innate desires, biases, subject to thousands of influences and emotions, swayed by apparently fickle changes.

In the hands of able writers and orators the English language has become a subtle and flexible instrument to register those multifarious interesting processes of the human mind.

And a distinct feature of the late modern English style is the occurrence of a double conjugation of the verb throughout, which — to quote Jespersen (*Growth and Structure* p. 13) — has furnished the language with the wonderfully precise and logically valuable distinction between "I write" and "I am writing", "I wrote" and "I was writing".

In accordance with the above-mentioned tendency I have planned my present investigation on a psychological basis. It has not been my intention to draw a close parallel between the results obtained by psychological and linguistic sciences severally.[1]) My aim has been more modest.

The term "psychology" need not deter anyone. The writer of a modern novel, the historian, the biographer, the political orator, the judge, all venture on the field of psychology, even many clever modern advertisers have given brilliant proofs of psychological insight. Why should not the linguist provided with suitable training and critical insight try to do

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[1]) Cf. v. Ginneken, Principes de Linguistique Psychologique. Amsterdam 1907.

the same within his own province? I am painfully aware of my shortcomings as regards these qualifications. But such as I possess I have brought to the task with patience and love.

Once I had chosen my point of attack I was confronted with many perplexing difficulties of discrimination. But this is only natural: any one may consult a watch or a time-piece, but it is quite a different matter to explain the delicate machinery that sets them going. How much more difficult to explain are the thought-processes that determine the use of language!

I say this to justify my treatment of the subject in the eyes of those who hold with Dr. Aug. Western that:

"die sprache lange nicht so philosophisch ist, wie sie die sprachmeister machen wollen. Im allgemeinen wird man finden, glaube ich, wenn man die sache ganz unparteiisch betrachtet, dass die sprachlichen phänomene weit einfacher als die erklärungen der sprachphilosophen sind." (*Reviewing, Deutschbein, Anglia Beiblatt* XXIX, 349).

My treatment has at least this advantage that it has enabled me to bring the whole range of the present-day use of the periphrasis under investigation. And I shall be pleased to find that if I cannot expect every one to concur with me as regards the exact demarcation of its aspects, I shall have laid a basis to start from.

Because the present extensive development of the periphrasis is of recent growth, being a blend of two forms, I have but briefly glanced at the historical side of the subject. For this part I am especially indebted to Püttmann, Ackerlund and Bergeder, from whose writings many examples have been borrowed.

My heartfelt acknowledgments are due to Professor Dr. A. H. E. Swaen, of the University of Amsterdam, who kindly assisted me with material and to whose kind encouragement the present study owes its existence.

In this place I may thankfully remember my former preceptors Mr. M. G. van Neck and Dr. P. Fijnvan Draat of whom the former through his critical insight and the latter through his painstaking research and careful methods of

inventive investigation have greatly influenced the course of my studies.

From the list appended to this book it will appear that my quotations are chiefly taken from the last six or seven decades.

In conclusion I may point out that my claim to a scientific treatment of the subject is defended by Dr. Krüger (*quoting Storm in his Ergänzungsgrammatik*):

"Auch die Erscheinungen der gegenwärtigen Sprache zu bestimmen ist eine wissenschaftliche Aufgabe. Eine sprachliche Abhandlung braucht nicht notwendig sprachgeschichtlich zu sein, um den Namen einer wissenschaftlichen Arbeit zu beanspruchen."

THE PROGRESSIVE FORM OF THE VERB IN PRESENT-DAY ENGLISH.

Historical Survey.

§ 1. In 'a weeping child' and 'the child is weeping' we record the result of direct observation.

§ 2. It is quite obvious that a close connexion exists between the present participle and the progressive Form, but it is doubtful whether the verbal form is a development of the adjective form used predicatively. Akerlund[1]) has taken great pains to prove that the form: "They were fighting" is a lineal descendant of the O. E. 'hie wæron feohtende'.

Sweet seems to favour this view in his New English Gramm. § 2203/11 but does not commit himself to a definite statement.

Jespersen (see *Growth and Structure of the Engl. Lang.* § 206) holds that the periphrastic tenses to a great extent are due to the old construction 'I am a-reading', where *a* (which afterward disappeared) represents the preposition *on* and the form in -ing is not the participle but the noun.

It is a well-established fact that in Anglo-Saxon the present participle is frequently used predicatively. As the

[1]) "Thus, although it cannot be denied that the O. E. and the Modern English definite tenses exhibit some differences as to their respective syntactical functions, yet it must also be admitted that not only is the fundamental idea the same, but also the main uses in Modern English can be traced back to the O. E. period through an uninterrupted existence during the stages lying between these two extremes. Wherefore it may be safely inferred that the Modern English periphrasis is really identical with its Old English counterpart." (*Akerlund* p. 101.)

participle itself has not materially changed in meaning, we may expect it to present the same features as in Modern English.

It is very aptly used in the following examples:

Þa gelamp hit þæt man ferede anre wuduwan suna lic ðær Petrus bodigende was. (*Alfred.*)

(*Where Petrus was preaching.*)

Swilce he slapende wære. (*Id.*) (*As if he were sleeping.*)

se cyning ða Cyrus on ðam seofoðan dæge eode dreorig to ðæra leona seaðe, and innbeseah, and efne ða Daniel sittende wæs gesundful onmiddan þam leonum. (*Ibid.*) (*He was sitting uninjured amidst the lions.*)

Mid þi þe he þas þingc wæs sprecende to him silfum, þa færinga geseah he sumne fixere gan. (*Apoll. of Tyrus ed. Zupitza* XII, 14.)

The abundant use of participial constructions in Latin caused the O. E. writers to employ the present participle-form in similar functions.

ða he þa wæs to his ylde hweorfende. (*Verum ille patriam revertens.*)

Swa swa heo bidende wære his andsware. (*quasi responsum ejus exspectans.*)

gelamp sume dæge ða we ferende wæron mid hiene, ðæt we becomon on smeðne feld and rumne. (*contigit die quadam nos iter agentes cum illo devenisse in viam planam et amplam.*)

Cf. Adolf Püttmann, Die Progressive Form im A. E. und Früh M. E. (*Anglia* XXXI, 405.) It is worthy of note that in original O. E. the Progressive Form occurs very rarely. Beowulf yields no more than 3 instances, the A. S. Chronicle only 24. (*Akerlund.*)

When afterwards a regular prose-style was developed, it was greatly influenced by the Latin originals, because any primitive language that follows the natural trend of thought in its quick and often fickle changes must of necessity show an abundance of undesirable elements such as hiatus, anacoluthon, confusion of tenses etc.

The extended form of the verb proved a convenient way of throwing an action or state into relief through the agency of simultaneousness [1]), qualified duration [1]) or focused attention.

Once the extended form was recognised as a means of throwing a verbal notion into relief, the logical factors determining its use were sometimes serenely ignored and it came to be an emphatic form of the verb, whenever the writer thought fit to fix the especial attention of his reader upon a particular action. It has struck Sweet and other writers as Akerlund, Puttman, Bergeder as well that in a great many cases the periphrastic forms are only vaguely differentiated from the single forms. (*Sweet N. E. GR.* 2203, *cf. also Deutschbein* § 33, 4.)

We may safely assume that the O. E. writer used this turn of style to ensure or to hold attention. This may account for its use where it would be rejected by Modern English as in the following instances:

> and þa mid þy þe hie wæron gangende to him þa wæs Drihten hie cyssende. (*Blickl. Hom.*)
>
> soðlice Ypolitus æfter ðam fulluht-bæðe wæs clypigende mid beorhtre stemme. (*Ælfric*).
>
> he wæs ymen singende mid þy þe Hælend wæs ingongende. (*Blickl. Hom.*)

What, however, is said afterwards about the nature of attention and its importance in determining the use of the progressive Form may perhaps afford some clue to its use in O. E.

Turns of style, familiar ways of expression, a great many grammatical functions that are familiar to us and which form the very convenient system of thought-tracks which by their many subtle modifications contribute to the economy of thought were then being introduced into the language. The process of thinking, of reporting events must of necessity have been different from our ways of thinking or narrating the things that occupy our mind.

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[1]) See the first three examples from Alfred quoted above.

Remarkable in this respect is the inchoative use of the periphrasis in O. E.

> Mid þy þe heo þis gehyrde, þa wæs heo cleopigende and cegende ealle hire magas þa þe þær neah wæron. (*Blickl. Hom.*)

A considerable number of examples adduced by Erdmann, Püttmann, Akerlund proves that this usage may occasionally be assigned to the periphrasis. But these writers have overlooked the fact that the simple form of the verb may have the same inchoative force:

(The lost queen reveals her identity saying:)

> ic eom Arcestrate . . . hwar is min dohter? he bewænde hine þa to Thasian and cwæð: þis heo is, and hig weopon ða ealle and eac blissodon. (*Apoll. of Tyr.* XLXIX, 10.)
>
> Dionisia, hal wæs þu. ic grete þe nu of helle gecyged. ðæt forscildige wif þa eallum limon abifode, þa ða heo hire on locode. (*Ibid.* 39.)

To my mind this inchoative force of the verb should be attributed to mental asyndeton or logical hiatus. It occurs in Modern English as well but it is especially employed by those writers who affect a studied simplicity of style. It will prove difficult, however, to afford a single instance in Mod. Engl. of the employment of the progressive form when the verb has an inchoative-ingressive meaning. (See § 84.)

In narrative style the progressive form occurs as an ordinary link in a sequence of events or in the causal relation, where it would not be admissible in Modern English

> he witodlice hire wæs ehtende. and heo wæs fleonde. and þa þa hi þæt gewrit ræddon, hi ealle wundrigende wæron, and god ælmihtigne anon mode wuldredon. (*Ælfric, Lives.*)

§ 3. The Middle English period was a time of shifting, welding and decay. The progressive form being an exotic plant could not hold its own. The participle itself has to fight a vigorous struggle against foreign introductions and dialectal fluctuations.

We find: comende *Gower Conf. Am.* I 1379
frounynge *Lydgate To Gl.* 3b
goande *Gaw.* 2214
dolaunt *Ibid.*
drawand *Dunb.*
liffand *B. Bruce* IV 226.

The verbal noun both of transitive and intransitive verbs was preceded by in or on which afterwards weakened into a and finally disappeared. [See *Kellner* p. 260.]

Vor þine men þat be ygo to day avissinge. (*Rob. of Gloucester.*)

And as he was in making of his lamentacion. (*Gesta Rom.* 231.)

She wyst not what she sholde saye or thynke thereof whether she was a wakyng or a slepe. (*Caxt. Blanch.*)

Whille he was stille in prisone a bideng his thought was all on Clarionas. (*Gen.* 1674.)

These noun-forms were in vigorous use in the earlier stages of Modern English. Bergeder who has closely examined some important proseworks of the 17th century has obtained results which point to a connection between the progressive form and the verbal noun-forms + a.

To Westminster and I find the new Lord-Mayor Bolton a-swearing at the Exchequer. (*Pepys.*)

I was a-dreaming last night that I saw him. (*Bunyan.*)

My Lord brought him to see my cabin where I was hard a-writing. (*Pepys.*)

Great preparations are a-makinge.

I have been so long a-speaking to you, but itt was because I could not say enough to you for the service you did my brother. (*Halkett Autobiograph.* 1622—55.)

If we compare the last-mentioned example with one taken from Greene (*Looking Glass* 138, 1) in which we suddenly come across a perfect-tense-form of the Progressive we cannot but wonder at the strange fact that a time when the progressive form was but sparingly used, we should see

it fullblossomed not only as a mere periphrastic conjugation of the verb with durative meaning but endowed with those subjective touches which constitute its peculiar charm in present-day English.

> Adam. By my troth, Sir, I cry you mercy; your face is so changed that I had quite forgotten you: well master devil, we have tossed over many a pot of ale together ...
>
> Adam. Faith, Sir, my old friend, and now good man devil, you know, you and I have been tossing many a good cup of ale.

Akerlund commenting on this example suggests that in his last speech "Adam recalls with more liveliness, and also, I am tempted to say, tenderness the many occasions referred to. — Mark by the way the much more affectionate terms in the last speech as opposed to the rather cold-sounding statements in the first."

This subjective use of the progressive form is a sure indication of its being firmly rooted in the vernacular, which may easily be accounted for by assuming a further weakening of the a-forms into the present participle. (You and I have been a-tossing many a good cup of ale = have been tossing).

A close examination of the instances given by Bergeder p. 50—61 will prove that the verbal noun + preposition or a is frequently chosen to convey the meaning of vivid representation, present or actual duration, and as a natural reflex, subjective impression. This surmise is borne out by the fact that in parallel languages like the German and the Dutch this usage is still extant presenting similar features.

> Wir waren gerade am (beim) Essen. (*German.*)
> Das Wasser ist am Kochen.
>
> Wij waren juist aan het eten.
> Jij bent altijd aan het pingelen. (*You are always haggling.*)

In provincial and vulgar dialects the connection between the pres. part. and the verbal noun is still indicated by

the addition of the prefix *a*, and sometimes by the preposition *of*.[1])

Drat and drabbit that young rascal! What 's he a-doing of now? (*Wells, Kips.*)

> She has been very poor and loneley in her own country; and has always been alooking forward to me eating him. (*Dickens, Mart. Chuzzlewit.*)
>
> Like them Polar bears in the wild beast shows as is constantly anodding their heads from side to side, it never can be quiet. (*Dickens, Mart. Chuzzlewit.*)
>
> Who's going to sleep in an island that's afloat and may be sinking under our feet, whilst we are ajawing about her? cried a man. (*Clark Russell, Romance of a Midshipman.*)

If on the strength of the above arguments we cannot agree that the periphrasis in its modern uses can be traced back to the Old English periphrastic tenses, the nucleus of both constructions, the present part. is now at least the same and as it has not materially changed in meaning, we may reasonably expect some analogy between the modern and O. E. forms.

For a more extensive treatment of the historical relations between the Progressive and the Gerund we may refer to:

> Deutschbein, Syst. d. neuengl. Synt. 36, 7.
>
> G. O. Curme, History of the Engl. Gerund § 45, p. 349 ff.
>
> E. Einenkel, Zur Geschichte des engl. Gerundiums, Anglia 37, p. 382; 38, p. 1.
>
> A. Akerlund, On the History on the Definite Tenses in Engl. Cambridge, Lund 1911.
>
> E. Einenkel, Geschichte d. engl. Sprache II. Histor. Syntax § 3. Straßburg.

§ 5. In 'she was already there looking at the advertisements' the participle and the verb 'to be' do not form a

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[1]) Cf. Shakespeare, I was writing of my epitaph Tim V, 1. 183 (*Deutschbein*).

verbal union. They are felt as two distinct elements as is indicated by the pause after 'there'.

In the following examples there is no verbal union either:

> And the knowledge that she was in London rehearsing for the Opera was a very distinct element in his impatience. (*R. H. Benson, Loneliness.*)
>
> Kitty was in her bedroom walking up and down in a fury which was now almost speechless. (*Mrs. Humphrey Ward.*)
>
> Cecil was in the drawing-room playing one of Chopin's Ballades when her father came into the room. (*Edna Lyall, Hardy Norseman.*)

But the union is easily effected by simply transposing the local adjunct: Cecil was playing Chopin in the drawing-room etc.

> And the knowledge that she was rehearsing for the Opera in London etc.

There is however no doubt that the union is attended with some change of meaning, which to my mind may furnish an additional proof of the progressive form of the verb being no lineal descendant of the O. E. corresponding form.

The history of the progressive form of the verb lying outside the scope of the present essay we shall try to ascertain the nature and usage of this form in Modern English.

Psychological Basis.

§ 6. According to Onions (*Adv. Engl. Gramm.* 134) the Progressive Form or "continuous tenses describe an action as going on or a state as existing at some time or during some period, or as having been continued up to some point of time present, past or future".

This definition is wholly inadequate to explain why the Progressive Form should not be used in the following instances:

> The moon *halts* opposite the window at which I sit. (*Sweet.*)
>
> How his pulses *throbbed* when at length he caught sight of Sigfrid's figure. (*Hardy Norseman.*)

I dropped on my knees beside him and leant my ear down to hear if he *breathed.* (*Prisoner of Zenda.*)

We might adduce a host of similar cases. Why do not we find: "is halting, are throbbing, was breathing"? The time is mentioned or implied, the action is going on, and yet no progressive form is used!

What do we mean by saying: The Progressive Form describes an action as going on at some time or period? In the course of this essay we intend to show that the elements of time and action are not sufficient to explain the use of the Progressive Form.

The difficulty lies in the words 'going on'. We generally overlook the fact that the expression 'going on' implies direct observation, which means a good deal more than mere perception. Whenever we are interested in a thing, whenever a thing excites our attention, our perception changes into conscious observation.

In: 'She led me into a small sitting-room at the end, where the logfire was nearly spent and where an evil smelling paraffin lamp shed an uncertain light upon an old leather couch, where a middle-aged man was lying unconscious, covered with blood' (*W. Le Queux*) the Progressive Form is not used in the case of *to shed*, because the mind does not dwell on all details, but it singles out one of them which for some reason or other excites our interest and may then be reported in the form of conscious attention (*was lying*).

§ 7. In discussing the use of the Progressive Form we shall have to consider two elements:

1. the nature of the action going on,
2. the mind of the observer.

The first element has been largely expatiated upon by grammarians, the second or subjective element has hardly found any recognition at all.[1])

[1]) It is only fair to add that recently some continental writers (*Deutschbein*, l. c.) have devoted their attention to this side of the subject as well; calling it the intensive use of the Progressive Form (intensivum) cf. § 83.

§ 8. *Attention* assists at the birth of new ideas, it is instrumental in shaping our experience; as a vigilant guardian it sits at the windows of our mind to commit a hoard of new perceptions to the treasure house of our memory.

James (*Principles of Psychology*) after stating the curious fact that English philosophers as Locke, Hume, Hartley, the Mills and Spencer have all overlooked the importance of attention in determining the perceptive faculties of the human mind, continues as follows (p. 402):

"Millions of items of the outward order are present to my senses which never probably enter into my experience. Why? because they have no interest for me. My experience is what I agree to attend to. Only those items which I notice shape my mind — without selective interest experience is an utter chaos. Interest alone gives accent and emphasis, light and shade, background and foreground — intelligible perspective in a word. (Spencer and other empiricist writers regard the creature as passive clay upon which experience "rains down".)

These writers have then utterly ignored the glaring fact that subjective interest may, by laying its weighty index-finger on particular items of experience, so accent them as to give to the least frequent associations far more power to shape our thought then the most frequent ones possess. The interest itself, though its genesis is doubtless perfectly natural, makes experience more than it is made by it. Every one knows what attention is. It is the taking possession by the mind, in clear and vivid form, of one out of what seem simultaneously possible objects or trains of thought.

Focalization, concentration of consciousness are of its essence. It implies withdrawal from some things in order to deal effectively with others, and is a condition which has a real opposite in the confused, dazed, scatterbrained state, which in French is called distraction, and Zerstreutheit in German."

The Harmsworth Encycl. defines 'attention' as the process in which, or the activity by which an object is

brought from the margin to the focus of consciousness and thus acquires additional clearness and distinctness. (See *Attention H. E.*). Attention is undivided. It is directed toward a single or complex thought-unit stream.

The field of consciousness is limited. It may be compared to the range of view offered by a telescope or fieldglasses, or to the limited prospect visible when looking through the pigeon-hole window of an office. Under the influence of emotion, inspiration or pure volition the field of consciousness may be extended so as to enable the mind to grasp many more ideas at the same time as a connected whole. This is called inspiration in the case of poetic vision, musical and literary composition, — or application in study.

But all these ideas that pass through the field of consciousness must form a concatenation of thoughts. It is possible for the mind to have a secondary or even a third stream of thoughts passing simultaneously through the field of consciousness. But attention being undivided every idea or perception belonging to this secondary stream of thought is relegated to the background of the human mind.

It is quite possible however, that this secondary thought-stream or sub-conscious perception contains a more lasting element.

The series of dissolving views which occupied a central position in our present consciousness cannot always maintain this place in our recollection, which then reverses the relative position of things by attaching far more importance to the secondary or sub-conscious thought-units owing to the more lasting impression in our memory. (See §§ 19 and 61.)

§ 9. Consciousness means to be mentally awake or active. It varies in intensity from the vagueness of the conscious state on awakening to a state of the utmost mental alertness. It is a cognitive relation between subject and object which is always attended with some pleasant or unpleasant affection of the subject (in however faint a degree) by its contact with the object. (*Harmsworth Cyclop.*) This

affection may result in a feeling of interest, desire, dislike, impatience etc.

The progressive form might almost be called the conscious form of the verb, because it implies not only that the mind is attentive to what is going on, but it also implies the feelings of interest, dislike, impatience, which impart to the Progressive Form those lighter touches of emotional colouring mentioned by Onions. (*Adv. Engl. Syntax.*)

These subjective feelings are frequently implied in the present imperfect tense:

> Paul, she cried, for the love of God, tell me what does it mean! Where am I, where are you taking me to? (*Max Pemberton, Woman of Kronstadt.*)
>
> (In this case *fear* or even *anguish* is implied.)
>
> *Interest*: What are you reading there? (*Mrs. Braddon.*)
>
> *Angry suspicion*: He looked uneasily from one to the other and his face flushed deeply. You are not fooling me, he asked. You are indeed ruined men, like me? (*R. L. Stevenson, New Arabian Nights.*)
>
> *Indignation*: What are you scolding me for?
>
> *Concern*: You are cold, you little thing, he said, almost tenderly for him. You are shivering. (*Ships that pass.*)

As a matter of course the past and perfect tenses afford more instances in which the subjective element attending the act of observation or realisation, is expressly stated in the context:

> These where *happy* days for all of them. Happy to Frithjof because his strength was returning to him. (*E. Lyall, Hardy Norseman.*)

§ 10. The objective part of the Progressive Form now requires us to dwell for some moments on the nature of our attention, because it may afford some clue as to the use or omission of the Progressive Form.

Attention is undivided. It is directed towards one object or one group of objects at a time, which will crowd all other

objects out of our consciousness or relegate them to a secondary place in our consciousness.[1])

Our mind has the faculty of grasping divers impressions simultaneously or successively. (Cumulative impression.)

Whenever our attention is directed towards a complex-object, it may be expected that the composing elements must needs suffer in clearness and distinctness.

Our attention is averse to simultaneous cumulative impression. But according as the stimulating effect of excitement, inspiration, passion or voluntary effort may enlarge the field of consciousness the attention may be directed towards a greater thought-complex. The composing elements, however, do not as a rule, stand out clearly, — one salient point or characteristic is distinctly grasped, the rest being thrust into that shadowy region of our sub-consciousness, from which it cannot easily be brought back into the focus of our mind.

Of frequent occurrence are successive cumulative impressions.

The number of composing elements may be increased, without impairing the integrity of the whole as a thought unit. We may dwell lingeringly on a detail, while other items are waiting in the portal of our mind.

This form of perception may be observed in descriptions of a landscape, of a domestic scene, of a given situation.

The Progressive Form being the form of conscious observation its use depends

1. upon the degree of attention or interest with which a single action is regarded.
2. upon the place it occupies in the thought complex of which it is a unit.

§ 11. If we regard one action in course of progress with interest, we may report our observation in the Progressive Form:

'The ship is sinking'.

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[1]) L'état normal, c'est la pluralité des états de conscience ou, suivant une expression employée par certains auteurs, le polyidéisme. L'attention est l'arrêt momentané de ce défilé perpetuel, au profit d'un seul état: c'est un monoidéisme. (*Ribot, Psychologie de l'attention* p. 6.)

But as soon as we get more impressions at the same time, the mind cannot dwell upon each action singly and the Simple Form of the verb must be used.

> "Dear love, for thee I would lay down my life, sang mynheer Mopius. And Ursula listened. And Mevrouw Mopius played. (*M. Maartensz, My Lady Nobody.*)

> These words seemed to arouse the inhabitants of that secluded spot; for a bird flew out of the tree and soared away with a scared chirrup which fell with a melancholy sound upon the children's ears, and a waterrat bounded from under a lily leaf and plunged with a dull splash into another part of the pond. Innumerable insects skimmed across the surface of the water and one or two bees droned idly by, as they flew from one waterlily to another ... (*Misunderstood.*)

Although the Progressive Form is descriptive by nature, it will be clear that the accumulative impression aimed at in descriptions does not admit of the Progressive Form being used, although one or more items may acquire greater prominence by attracting special attention or by awakening a peculiar feeling of consciousness due to particular associations.

> Even as he spoke the girl drifted out of the middle doorway above them, and a little swirl of men, sucked after her. One of them, a fine white-faced old man, wore a broad blue ribbon across his shirt-front. He was talking to her vigorously. She looked exceedingly alive and vivid; and her eyes shone: they wandered presently down to where the brother and sister sat side by side and she smiled between her sentences. She was wearing her Elsa jewels this evening. (*R. H. Benson, Loneliness.*)

In "he was talking" the Progressive Form may be accounted for by assuming prominence of action, in "she was wearing" by assuming that the rarity of the occasion draws the attention.

Cumulative impression prevents the mind from dwelling upon each item singly, according to the old saying:

> "Pluribus intentus, minor est ad singula sensus".

The Progressive Form is only used when one or two single events are singled out for attentive observation.

§ 12. There is a close connection between the awakening and distribution of our attention in the case of accumulated impressions, and the stimulus which is imparted to the mind when single objects are in some way associated together (shifted or divided attention).

James (see *Princ. of Psych.* I p. 409) has pointed out that attention to one sensation interferes a good deal with the perception of the other. Lamers (*Psychologie van het Geheugen* p. 93) speaks of rival psychical processes (*concurreerende psychische processen*).

If in describing an action, process or state, we have an eye to the result or cause, this may be the reason that our attention is unequally distributed, the latter associated thought object being regarded as a perceptive unit which is already known and as such unable to fix the attention. In this case the simple form of the verb is used (cf. § 77).

Causal relation:

The wind is rising: look how the smoke blows sideways. (*Sweet.*)

The whole family and the visitors looked straight at me when I came in. (*Diary of a naughty Girl.*)

The news came with the fall of the leaf in 1801 that the preliminaries of peace had been settled. All England waved her gladness by day and twinkled it by night. (*Con. Doyle, Rodney Stone.*)

I dare not ask you to visit me at my own house, for I am watched by jealous eyes. (*R. L. Stevenson, New Arabian Nights.*)

Contrast.

I am almost rejoiced, continued the Colonel, to know that he is dead. But for our young man of the cream tarts I confess my heart bleeds. (*R. L. Stevenson, New Arabian Nights.*)

Some books for Georgey, Amelia replied blushing, I promised them to him at Christmas. Books! cried the

elder lady indignantly, books when the whole house wants bread. (*Thackeray, Vanity Fair.*)

The Government resigns at Prague — Germany declares that she will not sign peace. And the Council of ten occupies itself with international cables. (*Daily Tel.* 26. 3. 19.)

Contrast, however, may easily evoke subjective feelings of wonder, surprise, indignation etc. in which case we may expect the Progressive Form.

While England was thrilling with its triumph over the Armada, its Queen was coolly grumbling over the cost. (*J. R. Greene, Short History of the Engl. People.*)

§ 13. Another point requiring consideration is the duration of attention. There is no such thing as voluntary attention sustained for more than a few seconds at a time. What is called sustained voluntary attention is a repetition of successive efforts which bring back the topic to the mind. (*James loc. cit.* p. 420.)

In "the glass is falling" the impression is due to two observations or three as the case may be, but each of them momentary.

For verbals implying definite duration we may refer to §§ 73, 74, 75.

A single momentary observation is usually not reported in the Progressive Form, because the action is not the object of attentive observation, but only perceived.

A bullet whizzed past my ear. (*A. Hope, Prisoner of Zenda.*)

Nor is it possible for the attention to be fixed continuously on an object that does not change. When it is one of sight it will actually become invisible, when of hearing inaudible — if we attend to it unmovingly. (*James* p. 421.)

Change is a necessary condition to excite or sustain attention. Verbs and verbal forms denoting transition often take the Progressive Form, because any change by nature attracts the attention. This element of change may

likewise be perceived in cases that imply prominence of action, cf. §§ 48—53 and § 84.

> The wreck, even to my unpractised eye, was breaking up. I saw that she was parting in the middle, and that the life of the solitary man upon the mast hung by a thread. (*Dickens David Copperfield.*)
>
> [The verbs denoting 'change' take the Progressive Form (break, part) whereas the verb 'hung' takes the Simple Form because the degree of danger, or the ultimate chance of rescue is not perceptibly altered.]

Owing to its subjective element che Progressive Form is not extensively used in scientific or learned style but change is often reported in this form of the verb:

> In Cockney English (a:) is beginning to be rounded. (*v. d. Gaaf, Inaug. Lesson.*)
>
> In our laboratory experiments we are beginning to discover the laws underlying and governing these forces. (*R. W. Trine.*)

§ 14. If we postulate change as one of the conditions to excite or sustain attention, it follows that the simple form of the verb is eminently adapted to convey the impression of unchanging permanence.

> Everything comes to him who waits. (*prov.*)
>
> I don't in the least want to make a scandal; and above all I don't want to distress the friend I live with. (*Benson, Loneliness.*)
>
> A river flowed past the house. (*v. Well's Reader.*)

From the above statements it will be clear that the Progressive Form is only used when an action, process or state excites the attention and is observed for some time, while at the same time it may suggest those feelings which are aroused by it in the mind of the observer.

The preceding remarks are intended as a general introduction to a detailed account of the use of the Progressive Form in the different tenses as well as in the Infinitive Forms of the verb.

THE IMPERFECT TENSES.

Present Imperfect Tense.

§ 15. The Progressive Form is only used when the action or state or process under observation is not finished during the time of observation.

e. g. The ship is siking.
The wind is rising.
Each is building his own world. (*R. W. Trine.*)

As Dr. Sweet has pointed out in his New English Grammar § 2211 the Progressive Form suggests incompletion.

Observation denotes that the mind is on the alert for any possible change of aspect. Whenever an action or state is completed, the perceptive interest which causes the use of the Progressive Form is gone. Accordingly the Simple Form of the verb is chosen in such cases.

When the action is completed, but the impression of it still fresh on the mind, we use the Progressive Form of the perfect tense:

> How nice and early you are, Roy, exclaimed Cecil. Oh, mother has been telling us no end of stories, you ought to have been here to listen. (*Edna Lyall, Hardy Norseman.*)
>
> A short time afterwards Mr. Chopper and Mr. Birch the next clerk were summoned and requested to witness a paper. I've been making a new will, Mr. Osborne said, to which these gentlemen appended their names accordingly. (*Thackeray, Vanity Fair.*)

The employment of the Progressive Form is a consequence of the subjective meaning of this form which will be discussed later on.

> To-night, Sapt went on in a hasty whisper, we are to lodge in the Palace. The moment they leave us you and I will mount our horses and ride here at a gallop. (*A. Hope, Prisoner of Zenda.*)

In the last example: 'they are leaving us' would appreciably change the meaning of the sentence because it clearly suggests uncompleted action.

In the present imperfect tense the use of the Progressive Form is limited to single events that are uncompleted and excite our interest. It often implies some subjective feeling; or by suggesting personal interest it invites the attention of others to the event in progress described.

§ 16. As we have explained in §§ 7—10 attention or interest are necessary conditions for the use of the Progressive Form. This holds good especially in the present imperfect tense.

How attention is aroused is a problem we cannot thoroughly investigate; it belongs to the field of psychology. We may refer the interested reader to Henry James, Principles of Psychology (p. 416ff.). It will be sufficient for our purpose to know that the things to which we attend are said to interest us. "Our interest in them is said to be the cause of our attending."

It is strange how human nature is usually far more profoundly touched by small things than by great. A war of continents means very little to the imagination: the broken toy of a dead child, a great deal. (*Benson.*)

§ 17. According to Dr. Arnold (*Attention and Interest* p. 224) the different kinds of interest are:

1. curiosity
2. expectation (*negative or positive*)
3. conscious desire (*negative or positive*).

Whenever our interest takes the form of conscious desire the end, ways and means are well-defined.

It follows that whenever a verb is descriptive of conscious desire, the progressive form is not used, the latter form expressing only a particular stage of an action or state.

Therefore we say: 'I want a new dress' because the end is included. But it is perfectly correct to say: Were you wanting your tea? as it implies curiosity on the part of the interrogator.

Whenever we exhibit curiosity or expectation, we shall find that observation or perception of things that are known is combined with a situation that is unknown. The imperfective element in this form of our interest frequently causes the Progressive Form to be used with very pregnant suggestions of fear, dread, suspense, eagerness, happy anticipation, and the like.

Frequent are expressions as:

When life was hovering in the balance ...

When America was still hesitating ...

These London fogs are killing me by inches ...

Simple curiosity however is the form of interest which may account for the majority of cases in which the Progressive Form is employed, not in questions only such as:

What are you making that bouquet for, Uncle Harry? (*Helen's Babies.*)

but in ordinary statements in which the Progressive Form implies our interest in the action going on.

§ 18. Simple interest in an action going on, or a state existing may be assumed in the following examples:

The glass is falling. (*Schmidt.*)

When the Prince came home he asked after his wife.

She is sleeping, said the Queen. (*Q. Three-Ships.*)

The stars are coming out, one by one. (*Id.*)

Pardon me, but am I speaking with Miss Morgan? (*Edna Lyall, Hardy Norseman.*)

She will not recover, the doctor said to the nurse. You see she is sinking rapidly. (*B. Harraden, Ships that pass.*)

Mr. Stelling lectured Tom severely on his want of thorough application. You *feel* no *interest* in what you are doing, Sir, Mr. Stelling would say, and the reproach was painfully true. (*G. Eliot, Mill on the Floss.*)

§ 19. Sometimes the Progressive Form suggests a more lasting impression, serving as a background to the mere items of a description:

She grows daily more careworn and sad: she starts up of a night and peeps into his room stealthily to see that he is sleeping and not stolen away. She sleeps but little now. A constant thought and terror is haunting her. (*Vanity Fair.*)

§ 20. By suggesting personal interest the Progressive Form invites the attention of others to the event in progress described. See § 14.

That cigarette 's scorching all down one side, Why don't you throw it away and have one of father's Kenilworths? (*Advt. Sketch.*)

— He (your husband) is doing the work of three men and doing it at high pressure. I hear of it from outside, as perhaps you cannot. (*Barclay, Wheels of Time.*)

This will be thought cool language by some ... but I am not writing to flatter parental egoism. (*Bronte, Jane Eyre.*)

Wake up, my dear, you are dreaming. (*Benson, Loneliness.*)

Be so good as to look where you are going, friend! Robert remonstrated wildly to the impetuous passenger. (*Mrs. Braddon, Lady Audley.*)

You ought not to spend so much money over them. she expostulated, you are spoiling them dreadfully and they already victimize you. (*J. S. Winter, He went for a Soldier.*)

It's that wife of his, of course. It was all very well as long as she confined herself to writing and talk and that Land Society, or whatever it was she founded; but now she is getting herself and those two youngsters mixed up in our local broils and really I think Tod ought to be spoken to. (*Galsworthy, Freelands.*)

In inviting others to realize, the Progressive Form is used even in the case of verbs which as a rule reject this form:

> By declining the offer you are declining your fortune. (*from Krüger, Schwierigk.* II.)
>
> Mr. Robertson is offering substantial reward for any information that may be given in regard to the missing boat. (*from Krüger, Schwierigk.*)

§ 21. An effective appeal to the consciousness of the party addressed is heard in the following instance:

> Is Count von Hertling not aware that he is speaking in the Court of mankind that all the awakened nations of the world now sit in judgment on what every public man, of whatever nation may say on the issues of a conflict which has spread to every region of the world? (*Wilson*, 12. Febr. 1918.)
>
> Take him away, Sir, cried Mr. Maldon, you are breaking my heart. (*Mrs. Braddon, Lady Audley.*)

This note of appeal may easily pass into a note of warning.

> There is no increase in our naval outlay and this at a time when all the world is arming to the teeth. (*Review of Reviews* 13.)
>
> It is right that before you sever yourself from Christ's church you should know what you are doing. (*Benson, Loneliness.*)
>
> If a man had an enemy in those old days the cleverest thing he could do was to slip a note for the Council of Three into the Lion's mouth, saying: This man is plotting against the Government. (*Mark Twain, Innocents Abroad.*)

The modern advertiser is not slow to avail himself of this stylistic turn to draw the attention of the crowd:

> Pears' soap has to do with the wrinkles of age — we are forming them now. If life is a pleasure, the wrinkles will take a cheerful turn when they come; if a burden, a sad one. (*Advert.*)

In realizing a given situation or action in its full bearings, or in a particular aspect we often see it in a new light, which we then strive to express in equivalent terms.

This form of equivalence is frequently chosen in Late Mod. English to express how a particular event appeals to our feelings.

The given situation or event appears in the form of a gerund preceded by the prepositions *in* or *by*, or it may be contained in a previous statement.

(The young nobleman has enlisted as a common soldier.)

But my good fellow, said I, why the dickens should not we have known?

That I was making an ass of myself (by enlisting).

No, you young idiot! I cried, — That you were making a man of yourself. (*Locke, Red Planet.*)

Don't misunderstand me, Major. I'm not bragging (saying this). God forbid. I'm only wanting to explain why I kept dark all the time. (*Ibid.*)

I also know that in your eyes I am committing an unwarrantable impertinence. (by asking you this much.) (*Locke, Red Planet.*)

But in honouring me you are honouring our regiment. (*Id.*)

She saw in this their true title to the Crown: the Lords were but obeying the people in setting it on their heads. (*M. Bowen, God and the King.*)

This form has naturally become a very favourite turn to express a subjective interpretation of facts:

I am asking for no pardon. I am trying to obtain your understanding. (*Locke, Red Planet.*)

Helmholtz is here arguing for Ohm's Law and the power of the ear to make a complete analysis of a musical sound etc. (*W. Parret, Some Questions of Phon. Theory* p. 95.)

Hence may be inferred the assertive power of the Progressive Form in subjective statements to which we referred in §§ 18, 20.

By an easy stage this form may appear in the subjunctive Mood:

> Thinking over the matter in my restless bed, I shrank from doing so. Should I not be ingenuously serving my own ends?

Whenever a statement is applied to a single instance, we may overlook the fact that this statement may have a wider application.

The Progressive Form is then used as a form of conscious realisation of extended applicability.

We become suddenly aware some private or personal experience may at the very same time be gone through by many others e. g.

> And so it happens that those whom chance has set aside for distinction like the lucky winners in a sweepstake, are the most embarrassed people you can imagine, because everybody is doing everything that they did, every day in the week. (*Locke, Red Planet.*)
>
> Is it so great an offence in Russia to look at a book which does not belong to you? It is an offence, he answered quietly, for which men and women are now dying in the dungeons of the fortresses or at the labour of the mines. (*Max Pemberton, Woman of Kronstadt.*)

This form of inviting attention is effectually employed to make a personal statement more assertive (cf. § 110).

Arvid Smith (*Beiblatt zur Anglia* XXVIII, 224) has collected a great number of instances illustrating this function of the Progressive Form without arriving, however, at a satisfactory conclusion.

> He's ready to give body and soul — Oh I'm not just using a phrase — to keep the things that you have given up. (*Hope Q.* 350.)
>
> You know as well as I do that the girl is committing suicide (sc. by marrying the gentleman in question. (*Norris.*)
>
> Perhaps I am expressing myself too strongly but I feel strongly. (*Hope, Dolly Dialogues.*)

I don't suppose she is in love with Jack Broxton, but she finds him attractive, and he knows it, and he is acting gracefully in letting himself see her so much. (*Ibid.*)

Jim was unable to realize the gravity of the situation Aren't you fellows making a mountain of a molehill? he asked. (*Vachell, Brothers.*)

Bernard Fehr (in *Beiblatt zur Anglia* 1918 XXIX, 82) quotes Deutschbein (*Syst. der N. E. Syntax,* p. 70 ff.) to explain the above examples in the following way:

"Nicht die imperfective aktionsart, sondern die intensität der handlung soll hier ausgedrückt werden."

This would be quite true if Fehr had referred to intensity of consciousness, or to assertive power to stimulate attention or interest.

As it is this writer speaks about 'intensity of action', which term should be rejected on the obvious ground that the intensity is subjective and not objective.

"Are n't you fellows making a mountain of a molehill" suggests: *are you aware that you are making,* etc.

The girl is committing suicide means: *do you realize that her action is equivalent to committing suicide.*

But the Progressive Form does not define the nature of the action in these instances.

The most curious fact is that a few lines lower down Fehr contradicts himself and assigns to the Progressive Form a 'tone of innermost conviction'.

In: (if I said I thought of it all the time I should be telling a silly lie.) Hier haben wir es aber schon mit einem stehenden Gebrauch des Intensivums zu tun. Der Brustton der Überzeugung soll angedeutet werden. (p. 83.)

Would it not be more rational to explain the above function of the Progressive by assuming the following stages:

Observation
Realisation
Conviction or persuasion.

§ 22. The Progressive Form often expresses that we grow conscious ourselves at a particular moment or time, that we more or less suddenly realize a particular action or state ourselves:

But I'm forgetting; you will let me order some fresh coffee for you. (*Krüger.*)

But what nonsense I'm talking! he protested. (*Q., Three Ships.*)

§ 23. Perception, observation, realization may affect the subject in different ways:

Sympathy: There ought to be a fire. You are looking ill. (*A. Hope.*)

Concern: First; are you really not overtired? You are not finding twice a week too much? (*Benson, Loneliness.*)

Curiosity: What are you reading there? (*Mrs. Braddon.*)

Anxiety: Paul, she cried, for the love of God, tell me what does it mean! Where am I, where are you taking me to? (*Max Pemberton, Woman of Kronstadt.*)

Indignation: Then I said: What are you scolding me for? (*Diary of a naughty Girl.*)

Contempt: Luke is sure to come back. He is probably sulking in some corner of the gardens. (*Seton Merriman, Grey Lady.*)

Irony: The other partner in our firm is not at all popular in the shop and I thought I would just warn you beforehand, though of course you are not exactly expecting a bed of roses. (*Edna Lyall, Hardy Norseman.*)

When the subjective feelings are not taken into account, the Simple Form is the more natural, especially in the past and perfect tenses as will be shown in the sequel

e. g. Suits made to measure while you wait. (*Advert.*)

§ 24. Interest, attention are great helps to the memory, but a strong impress on the memory is left by those actions

which cause a subjective reflex (indignation, annoyance, admiration and the like). Every recurrence of the act of perception therefore will call up the preceding ones and with the exaggeration natural in those cases, any new instance will be identified with the preceding ones. In this way expressions containing the Progressive Form with *ever, for ever, always, continually, eternally* have become stereotyped forms denoting habit tinged with subjective impression:

You are always harping on the same string.
Poor Matilda is always crying.
He is always grumbling.

Cedric regarded the Earl with rapt interest for a few minutes and in entire silence. I think you must be the best person in the world, he burst forth at last. You are always doing good, aren't you? and thinking of other people. (*Little Lord Fauntleroy.*)

Education is the Modern German's answer to everything: he is always parading his intellectual discipline even as an excuse for his moral anarchy. (*G. K. Chesterton, Ill. London News* 23. 8. '16.)

What is there in life that we should cling to it so? Is it the fear of losing the I, the dear intimate I, which we think we know, although it is eternally doing things which surprise us. (*Conan Doyle, Korosko.*)

Another thing in its favour is that it has solid tyres and not those horrid pneumatics, which are always bursting and give no end of trouble. (*Williamson, Lightning Conductor.*)

Balzac's French discourages me. I'm always finding words on every page which I never saw before. (*Ibid.*)

§ 25. A remarkable development of the Progressive Form is the use of "to be going" + Infin. It does not express present occurrence.

"I am going to ask him" may actually have meant: I am on my way to ask him.

But it has naturally come to be a stereotype form to denote near future:

It is going to rain. (*Schmidt.*)

They are going to dine. (*Id.*)

or intention:

I am not going to be beholden to my wife's sisters. (*Mr. Tulliver, Mill on the Floss.*)

I am not going to pay.

I knew by induction that the baronet was going to make you an offer. (*Mrs. Braddon.*)

How long is that nephew of yours going to stay. (*Id.*)

In future I am going to be careful what I say. (*A. Hope, Dolly Dial.*)

I am not going to move now I have seated myself for a comfortable smoke. (*Mrs. Braddon, Lady Audley.*)

In the above examples it is interesting to note how the idea of near future has completely merged into that of intention, although it suggests some appeal to the hearer's understanding of the case.

§ 26. The hiatus between present and future is bridged by the form 'to be going to', but recently this makeshift is done without when anticipatory interest or a vivid feeling of expectancy serve the same purpose:

Aunt is coming.

We are having a few guests to night.

She is getting a good husband. (*Krüger.*)

The consul-general is going shortly. (*M. Twain.*)

And she told her mother of the gifts she was bringing home. (*Ships that pass.*)

And then I remembered too Jeanette was returning to Overdene today. (*Barclay, Wheels of time.*)

Mother is opening a bazaar in Mulligan, you know and Father is going with her. (*Benson, Loneliness.*)

Messrs. Methuen & Co. are publishing. (*Advert.*)

Then you are really going to-morrow morning.

Mercifully Margaret Tilchester is arriving to-morrow; she has such admirable judgement, I shall be able to rely upon her. (*El. Clyn, Ambrosyne.*)

Once a thing is settled definitely so as to eliminate the feeling of expectancy or anticipatory interest, the simple form of the verb is used:

> Are you staying here long? I am staying till Nora comes home and then I go to her. (*A. Hope, A Change of Air.*)
>
> Can I begin an adventure so entrancing and not follow it to the end? To night once more we take our places at the table of the Suicide club. (*Prince Florizel in New Arab. Nights.*)
>
> I am thinking of having a talk to my father this week. They go north next week you know. (*Benson, Loneliness.*)
>
> We 're ordered to Belgium . . . O'Dowd goes in command and we embark from Chatham next week. (*Thackeray, Van. Fair.*)

§ 27. Sweet (2232) has started the notion that the Progressive Form can only denote futurity in the case of verbs of motion (to go, to leave, to start).[1])

Late modern English does not, however, limit this meaning of futurity to verbs of motion exclusively as is shown by the following instances:

> Were you going to Oxford Circus, she asked. Curiously enough I was, he said, I'm buying some shops in Oxford Street at half past nine. (*E. Wallace, Man who bought London.*)
>
> I gather you are one of the people my sister is distributing prizes to, said Herman rudely.
>
> Not exactly, said the other quietly. Miss Zeberlief is very kindly giving me the gold medal for drawing, but the Countess of Danberry is actually making the award. (*Id.*)
>
> It does not matter much who makes it so long you get it, answered Herman . . .
>
> . . . As a matter of fact I am not even getting it, said the other, I took this medal last year — it

[1]) Deutschbein, System der neu-engl. Syntax p. 138.

represents an intermediate stage of tuition. (*E. Wallace, Man who bought London.*)

She repressed a natural and human inclination to reveal the fact that she was lunching at the Savoy. (*Id.*)

Do you think we should have been assured a happy life? Not a bit of it. The old word (coward) would have rankled all the time and some stupid quarrel having arisen, she would have spat it at me again. I was n't taking any chances of the kind. (*Locke, Red Planet.*)

Past Imperfect Tense.

§ 28. In the preceding sections we have endeavoured to give a comprehensive survey of the Progressive Form as it is used in the Present Imperfect Tense.

After dealing with the Past Imperfect we shall turn our attention to the objective side of the subject again, which treatment will finally enable us to define the thought-grooves that determine the selection of the extended or simple forms of the verb in these tenses.

§ 29. With regard to the subjective aspect of the use of the Progressive Form the same observations that apply to the Present Imperfect Tense hold good for its use in the Past Imperfect.

§ 30. Simple interest in an action going on or a state existing at some moment or at some definite time in the past requires the Progressive Form.

A mere trifle. Just a shot or two in the left arm, a mere nothing when one considers the dangers the whole line were incurring. (*El. Glyn Refl. of Ambrosyne.*)

What were you doing behind the curtain, he asked. I was reading. (*Jane Eyre.*)

After a few paces the clergyman paused, said something to his companion and the two turned back

towards the boy. — Were you wanting to know your way? I was looking for the river, Taffy answered. (*Q., Three Ships.*)

§ 31. a) In the Pres. Imperf. Tense an event is reported in in the Progressive Form when it engages the attention, is observed for some time — the subjective feeling as a rule not being expressed in the context. In describing an event in the past we must rely on our memory or imagination. In calling up the details of the past we become conscious — not only of the events themselves, but also of the subjective feelings evoked by them. This subjective feeling causes us to remember the action or state with particular vividness, investing it with particular importance.

In looking over the past we are more apt to see things in their true relations. Hence it is that in dwelling on the past the Progressive Form suggests a feeling of consciousness which constitutes a distinct feature of this form.

Owing to its fugitive-character it is not so frequent in the present tense.

And then she went into her room and sank down in despair and utter misery. She *saw it all now* Her selfishness was sacrificing the boy. But for her he might have wealth, station, education etc. (*Vanity Fair.*)

The eldest Miss Turnour did not trouble herself at all about her spiritual state; she *thought only* of the risk they were running and the possible loss of money. (*Hardy Norseman.*)

Promotion was hopeless. He had once been a rebel and he was paying the penalty now. (*Strand Magazine.*)

She hated, she said, to sit with her hands before her. Yet this was precisely what she was doing this morning. She had so much to think about. (*Benson, Loneliness.*)

Her earnestness surprised even Stefanovic. He said to himself that Paul was right. They were dealing

with an Englishwoman; and the political friends of an Englishwoman could be troublesome. (*M. Pemberton, Woman of Kronstadt.*)

Great magistrates were mouldering in their graves then. (*Mrs. Braddon, Lady Audley.*)

b) Sometimes present consciousness is connected with past events. (Cf. 83 and 84.)

He was about to speak when the other suddenly took a letter from his pocket. I was nearly forgetting, he remarked, but a bicycle orderly brought this up ten minutes ago and asked me to give it to you. (*Hor. Wyndham, Sketch* 1916.)

I suppose she hires that horse she rode this morning. I wonder where she learned to ride. She was telling me in Scotland that she lived down in Bedford Park somewhere until her father died. (*R. H. Benson, Loneliness.*) (= I remember her telling me.)

Ah, an old man whom I respect very much was saying the very same thing to me the other day. (*Id.*)

(In killing Sir Roger Casement) we were not creating a new precedent; and nobody alleges that we were. (*G. K. Chesterton, Ill. London News* 1916.)

§ 32. The feeling of consciousness may be expressed in the context:

Was it possible that nobody at Whitehall *was aware* of what was passing in England and on the Continent? (*Macaulay, Hist. of England.*)

He added that he *did not know then* that he was being robbed. (*Daily Mail.*)

My uncle drove for some time in silence, but I *was conscious* that his eye was always coming round to me. (*Con. Doyle, Rodney Stone.*)

He and he alone appeared to have even the least *conception* of what pain she was suffering. (*Benson, Loneliness.*)

It *struck* me he was making a great noise at dinner. (*El. Glyn.*)

With an oath Detchard skipped back and before I *knew* what he was doing had turned his sword against the king. (*A. Hope, Pris. of Zenda.*)

Agatha was reading the Globe, *sitting upright* and *stiff*, for she was wearing a new ball dress. (*H. Seton Merriman, Grey Lady.*)

I now *called to mind* that in the eagerness of my recondite investigation I was keeping the poor man from his dinner. (*W. Irving, Sketchbook.*)

And lately she had *been well aware* that the actions of the King were driving the people into open opposition. (*M. Bowen, God and the King.*)

§ 33. As we pointed out in § 18 the Progressive Form often serves to invite the attention of others by causing them to realize that an action or process or state is in course of progress.

This is equally possible in reporting events belonging to the past.

Aubrey. Don't wake him; he 's tired.

Lady Orreyed. I must, he looks so plain (Rousing Sir George) Dodo!

Sir George (stupidly) Ullo!

Lady O. Dodo, dear, you were snoring (*Pinero, Second Mrs. Tanqueray.*)

While Muskua held on for dear life he let out a steady stream of yelps *informing* his mother that he was being murdered. (*Curwood, The Grizzlies.*)

Miss Wirt and these two affectionate young women so earnestly and frequently *impressed* upon George Osborne 's mind the enormity of the sacrifice he was making and his romantic generosity in throwing himself away upon Amelia that . . . (*Thackeray, Vanity Fair.*)

§ 34. A note of warning (§ 21) may be perceived in:

I told him he was going too far,

He allowed his children plenty of freedom so long as a certain line was not passed. But it appeared to-day that that line at any rate was being approached. (*Benson, Loneliness.*)

§ 35. In the Past Tense too the Progressive Form expresses all sorts of subjective feelings

wonder: Marion wondered vaguely what the maid was bringing: It might be a telegram from Max, but then ... (*Benson, Loneliness.*)

Eve had apparently received a letter of some importance, for she was standing at the gate waiting for him. (*H. Seton Merriman, Gray Lady.*)

Mock consternation: Her last excuse was that she could not be married because she was wearing her third best hat. (*A. Bennet, Helen.*)

He felt his chin on which a ten days' beard was flourishing. (*Rider Haggard, King Sol. Mines.*)

Surprise: He was discovering for the first time the soul of a girl. (*Benett, Helen.*)

Anxiety: Then with a stifled cry he sprang forward to rescue her, for the alpenstock had slipped on a stone and she was rolling down the steep incline. (*Edna Lyall, Hardy Norseman.*)

Another very suggestive example is taken from Thackeray's Samuel Titmarsh:

As Mrs. Hoggarty left the Rookery in Smither's carriage, Mr. Brough with his four greys was entering the lodge gate; and I should like to have seen the *looks of these two gentlemen* as the one was carrying the other's prey off, out of his own den, under his very nose.

§ 36. According to § 24 the Progressive Form combined with adverbs as ever, always, continually, for ever, eternally etc. expresses the subjective reflex upon the mind attendant upon the habitual recurrence of some event.

As such it implies: indignation, annoyance, admiration and the like.

Even then Miss Scatcherd continued to make her an object of constant notice: she was continually addressing to her such phrases as the following... (*Jane Eyre.*)

You did not know Matilda. Poor Matilda was always crying. (*Mrs. Braddon.*)

As long as we had that fellow he was always hungry, he was always thirsty. He had another discrepancy: he was always wanting us to buy things. (*Mark Twain, Innocents Abroad.*)

Sometimes we only find a remote suggestion of those feelings:

She threw herself into the convent chair, whose cover was perpetually wearing out, in which Maggie sat when they were in the parlour together. (*Benson, Loneliness.*)

In this instance the Progressive Form is no doubt a playful allusion to some former statement of Maggie's regarding the chair. Similarly:

Lady Audley's curls were always getting into disorder which gave no little trouble to her maid. (*Mrs. Braddon.*)

The subjective affection of the person who makes the statement may take the milder forms of half-humorous contempt, good-natured pity, playful irony or the like. This subjective element grows weaker as the allusion is more remote; so that phrases containing a verb in the Progressive Form with ever, always etc. have come to have a peculiar characterizing function, but rarely without some emotional connotation.[1])

Linton learnt his lessons and spent his evenings in a small apartment they called the parlour; or else lay in bed all day: for he was constantly getting coughs and colds and aches and pains of some sort. (*Wuthering Heights.*)

He was everything he should not be. He was a teetotaller you know and he did not smoke and

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[1]) Poutsma, The Characters of the English Verb, p. 82.

he was always going to concerts. (*A. Hope, Dolly Dialogues.*)

Charlie loved Miss T. from afar — which usually meant from beyond the low yew-hedge where he was perpetually moving about in his heavy boots and dealing with a clay soil. (*Benson, Loneliness.*)

The great swing door was for ever opening and shutting. (*Akerlund.*)

We may point out here that the Simple Form of the verb is entirely devoid of emotional connotation:

John never brings me my boots properly cleaned

is the negative form of:

John always brings me my boots properly cleaned; which is as it should be and as such does not call up any feelings of wonder, surprise, disgust, admiration.

I am glad you did not bring your groom. Servants always gossip you know. (*Ref. Lost.*)

§ 37. The form *to be going* + *Infinitive* denoting futurity or intention has been fully dealt with in § 25.

My new servant was arriving that very evening. I knew by induction that the baronet was going to make you an offer. (*Mrs. Braddon.*)

Nor does the preterite form of the Progressive Form denoting near future call for any separate comment (§§ 25, 26).

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§ 38. In the preceding sections we have endeavoured to do justice to the subjective element in the use of the Progressive Form which up to now has not been sufficiently accounted for, if not ignored altogether.

We shall now turn our attention to the objective side of the subject. It will be our endeavour to investigate in what cases the nature of the verbal form admits of the Progressive Form being used, pointing out at the same time when and under what circumstances its employment would be inappropriate.

§ 39. Any action, process or state that is capable of being observed may be reported in the Progressive Form,

except when at the same time the idea of unchanging permanence prevails.

The ship is sinking.
The wind is rising.
The train is coming in.

§ 40. Whenever a statement does not apply to the present occasion exclusively but includes both the past and the future the simple form of the verb is used (see § 11).

How wise he (the monkey) looks although he seems to dream. (*Cl. Russell, Romance of Midshipman.*)

Pardon me, Madame, said the painter's wife, your husband sings admirably well. (*R. L. Stevenson, New Arabian Nights.*)

How beautifully you carve, my dear, or did Stoddart do it for you? This fowl looks as if it had been handled by a man and an expert. (*Barclay, Wheels of Time.*)

In the second and third examples considerations of politeness prevent the use of the Progressive Form.

Frequently the Simple Form makes a statement more general, whereas the Progressive Form more emphatically points to the case in hand.

He will always be a boy where he loves. (*Wheels of Time.*)

You would be a bad soldier; a good soldier makes the best of things and bears them like a man. (*Williamson, Lightning Conductor.*)

A spectator would have said that the two men resembled each other as two drops of water. (*M. Pemberton, Woman of Kronstadt.*)

Habitual facts are expressed in the Simple Form of the verb, except in those cases where there is an admixture of subjective feeling (see § 24).

Why do you call Lord Goring good-for-nothing? Because he leads such an idle life.

How can you say such a thing? — Why, he rides in the Row at ten o'clock in the morning, goes to

the Opera three times a week, changes his clothes at least five times a day, and dines out every night of the season. (*Oscar Wilde, Ideal Husband.*)

The Progressive Form limits a statement to the present occasion:

And believe me I am acting rather from necessity than choice.

No, I'm being quite serious, she said. (*Benson, Loneliness.*)

These people would think I was being deliberately rude if I breakfasted in my room. (*El. Glyn, Reflections of Ambrosyne.*)

She knew she was being unjust to herself but she felt selfish and inadequate and unworthy of him and of his love. (*Barclay, Wheels of Time.*)[1])

§ 41. The Progressive Form reporting the result of observation is descriptive of the present moment, or the moment under discussion:

The man's eyes were not on Kazan. He was staring at the girl. (*Curwood, Kazan.*)

Look, he is waving his hand. (*Strand Magazine.*)

As the simple form of the imperfect past and present may have an indefinite meaning with regard to time, the extended form of the verb is employed to nail a statement down to the present moment or to the moment under discussion, indicated by the words: now, then, at that time which words may also be understood.

In fact, your daughter is sleeping in Miss Marion's bed, asked Kerry? (*E. Wallace.*)

And the next day he had met her, by appointment in the stable yard — and he had kissed her in the coach-house. Yet *now* he was probably kissing her sister in the summer-house. (*Pall Mall Magazine.*)

Dear Major, I should like to confirm your high opinion of the young man's abilities by the following anecdote

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[1]) Cf. Anglia Beibl. XXVIII, p. 250.

which is going the round of the Brigade. (*Locke, Red Planet.*)

Why are you not serving your country? (*Now.*) (*Id.*)

He did not tell her his name — it was King Kerry — though he had read hers in the book she was carrying (*then*). (*E. Wallace.*)

Just at that period when English historians have little or nothing to tell us about what was happening in Wales ... the process of self-reliant, independent development was going on. (*MacCarthy, Reign of Queen Anne.*)

Moreover, if we follow for a few miles any line of rocky cliff, which is undergoing degradation, we find that it is only here and there that the cliffs are *at the present time* suffering. (*Darwin, Origin of Species.*)

Ireland *then* as now was England's difficulty. The tyrannous misgovernment under which she had groaned ever since the battle of the Boyne was producing its natural fruit: the miserable land was torn with political faction, religious feuds and peasant conspiracies (*J. R. Green, Short Hist. of the Engl. People.*)

They were drifting past the point now. (*Curwood, Kazan.*)

He went ashore to find out who the new-comer was. He is working for a Salcome farmer and has orders to take ten cart-loads to King's Bridge. (*Drake, W. O.* 2.)

There is grandeur in this view of life with its several powers, having been originally breathed by the Creator into a few forms or into one; and that whilst this planet has gone cycling on according to the fixed laws of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved. (*Darwin, Origin of Species.*)

§ 42. The use of the Progressive Form as a descriptive form of the present moment or some definite moment in the

past may also be met with in *relative clauses* which are descriptive by nature.

Nobody appeared. Sacré Nom! said Paul, passing the room angrily. — My dear fellow, do you know that the chair you are kicking was once the property of Napoleon? (*M. Pemberton, Woman of Kronstadt.*)

The colours I am using cost 3 sh. each. (*Ref. Lost.*)

The King was visited by an attack of madness (1788). The Prince belonged to the Whig Party and Fox who was travelling in Italy, hurried home to support his claim. (*J. R. Green, Short History of the English People.*)

From the look upon her countenance I saw that the game she was playing was a desperate one; yet to me she revealed nothing — absolutely nothing. (*Le Queux, Mystery of a Motorcar.*)

And just as he got down on to the level ground he almost knocked over Kitty Steward, who was running across his path. (*J. S. Winter, He went for a Soldier.*)

Dear Richard W. — If you are alive and ever see these lines I wonder if they will recall your girl-friend, who is getting on in years now, but who loves you just the same as all those years ago. (*Id.*)

One result of that religious awakening was that the life-forces that were drawing men irrisistibly to the whirlpool of the French Revolution failed to attract Wales. (*J. M. MacCarthy, Reign of Queen Anne.*)

Are you Pelmanizing? Have you read, or heard or thought about the wonderful braingrowing method that is creating such a sensation by its almost magical results? (*Advert.*)

§ 43. This descriptive form is aptly employed in reporting dreams.

In the warmth of the fire Kazan's eyes slowly closed. He slumbered uneasily and his brain was

filled with troubled pictures. At times he was fighting; and his jaws snapped . . . at others he was straining at the end of his chain . . . And then the picture changed. He was running at the head of a splendid team . . . Again it was later — and he was lying before a great fire. (*O. Curwood, Kazan.*)

§ 44. Works of art may be regarded as means to report observation:

„In describing the subject of a picture or piece of sculpture — which appeals directly to the eye — the definite as well as the indefinite present can be used." (*Sweet* 2229.)

It is a representation of a lady. She is lying on a couch. At the side of the couch sits a woman as in grief. (*Sweet* 2229.)

To this remark of Sweet's we may add that the extended form of the verb is a sure indication of the action or event occupying a more central position in our interest, whereas the accessories are reported in the simple form of the verb (cf. § 8: On the nature of attention, and especially §§ 68, 69).

The descriptive use of the Progressive Form may for the moment obscure any connotative idea of permanence or indefinite duration (§ 84).

The tiny streams were gushing down from the snow.

If, however, the idea of permanence, indefinite duration is expressly stated or prominent the Progressive Form is not used:

The tiny streams gushing down from the snow that lay eternally up near the clouds were never still. (*O. Curwood, The Grizzlies.*)

§ 45. It goes without saying that the use of the Progressive Form as descriptive of the present moment is frequently affected by newspapers.

Those financiers support by facts that labour is getting to work again, that manufacturers are beginning to buy the requisite raw materials, and that France and Italy whose finances are at the lowest

ebb, are preparing to increase their tax-levies heavily enough to cover most of the current deficits. (*Daily Mail* 1919.)

... From Finland all the way south, he says, they are reviving wonderfully from the ravages of war. Mr. Growell finds that Vienna has at least come to a living basis, even Belgium is rounding into form, and France is moving along wonderfully. (*Literary Digest, July* '19.)

§ 46. a) A single incident or particular event may be illustrative of an event of wider scope, of which it then describes a stage only. In such cases the Progressive Form occurs regularly when the verb of wider meaning expresses transition or approach towards completion.

He wanted to reply, but some strange instinct urged him not to. That instinct of the wild was already becoming master of him. (*O. Curwood, Kazan.*)

No, Father is'n't here. But my sister Leila was very ill this summer, and the doctor 's said she was to come here, or at least on the coast; so we all came, — said the child. —

With your mother? Darrel was getting interested in the pair. (*J. S. Winter, He went for a Soldier.*)

(Is about to tell a tragical incident.) I am not going to weep over the pain of the world. God knows there is in it an infinity of beauty, fresh revelations of which are being every day unfolded before my eyes. (*W. J. Locke, Red Planet.*)

But the astounding wealth of admirably digested material which the regular and rapid progress of Murray's N. E. D. and of Wright's Engl. Dial. Dicty. is placing at the disposal of earnest students, now renders it possible to undertake such investigation. (*Stoffel, Engl. Studien* 35.)

b) Historians avail themselves of this use of the Progressive Form when they want to describe the attitude of one man, or the state of things at one period compared with the general trend of things, with the general progress of history.

When a single fact, event, situation or process serves to illustrate a process of wider scope, of issues that concern the destinies of far more important communities:

> It was only on its intellectual side that Elizabeth touched the England of her day. All its moral aspects were simply dead to her. It was a time when men were being lifted into nobleness by the new moral energy which seemed suddenly to pulse through the world. (*J. R. Greene Short History of the English People.*)
>
> The one important fact which impresses itself on the mind in the story of that part of Queen Anne's dominions, is that Wales was quietly and steadily developing a national life of her own ... (*J. Mc. Carthy Reign of Queen Anne.*)
>
> (Describing the position of Burke.) The cautious good sense of the bulk of Englishmen, their love of order and law, their distaste for violent changes and for abstract theories, as well as their reverence for the past, were fast rousing throughout the country a dislike of the revolutionary changes which were hurrying on across the Channel. (*J. R. Greene.*)
>
> The temper of the time and the larger sympathy of man with man which especially marks the 18th century as a turning-point in the history of the human race, was everywhere bringing to the front a new order of statesmen such as Turgot and Joseph the Second ... *of these Pitt was one.* (*J. R. Greene.*)
>
> But it was the support of a new political power that really gave his strength to the young minister. The sudden rise of English industry was pushing the manufacturer to the front; and all that the trading classes loved in Chatham they saw in his son. (*J. R. Greene, Short History of the English People.*)

§ 47. From the considerations stated above § 40, 41 ff. it may be inferred that in comparisons of a more general character the simple form of the verb is used (1).

Comparisons referring to a special occasion (introduced by as if) favour the Progressive Form especially when the subjective element comes into play (2).

1. Yet she was as faintly uneasy as is a child who for the first time walks out into the garden at nightfall. (*Benson, Loneliness.*)

He stood for a moment and looked at her, powerless and torn with pity, as a parent regards an infant in pain. (*Thackeray, Vanity Fair.*)

2. The man bowed and retired opening and shutting the door as cautiously as if he were taking a liberty in doing it at all. (*Mrs. Braddon.*)

He explained everything as though he were talking to a child, until Bernadine rather lost patience. (*B. Harraden, Ships that pass.*)

At last, just as I had begun to feel as though I were being mesmerised, a move was made. (*H. Rider Haggard, She.*)

The following instance is remarkable:

There were three verses; and in the first the chords were what the air itself would suggest — as simple as water or as air: it was as if a child sang to herself by the side of a brook in summer. The bars of accompaniment that followed changed the atmosphere altogether as if a storm approached ... The third verse was the most poignant of all ... (*Benson, Loneliness.*)

For an explanation of the use of the Simple Form we refer the reader to §§ 61, 62, 63. See also § 12.

§ 48. a) *Attention* and *interest* is the title of a study in psychology and education by Felix Arnold Ph. D. (*Mac Millan* 1910) which does not pretend to be the outcome of original research, but is chiefly valuable, because it presents in a clear

and succinct form the outcome of modern psychological experiment and research.

According to Dr. Arnold the objective conditions which tend to impel attention are:

1. Difference (quality, intensity, extensity)
2. Change (quality, intensity, extensity)
3. Pleasure, pain
4. Time.

Ribot's disquisition on Attention, though an admirable description of the mechanical aspect of the apparatus is of too technical, teleological nature to be of much use to the linguist, because the latter busies himself chiefly about "attention to minimal impressions". (*Arnold.*)

Of the above-mentioned factors which are instrumental in arousing attention, we may eliminate the first which has no direct bearing on our topic, because the transitional element is lacking; of the other three the pleasure-pain element has been fully dealt with in those chapters which treat of the subjective side of our topic.

Hence we are justified to confine our observations to the remaining factors viz. change and time.

b) Even a superficial enquiry into the nature of human attention will show that the principal condition to stimulate our interest is change.

Whenever a thing becomes stationary, permanent, or uniform the interest at once flags. In such cases the Progressive Form is rarely used except when subjective feelings are roused, which cases have been fully treated of above.

The Progressive Form being the grammatical form that corresponds closely to every state of attention of the mind, cannot be used:

1. when there is no prospect of change

These men stood still as statues as we advanced through them. (*King Solomon's Mines.*)

When poor Sybil took me up to see the little body, it lay upon the bed, smothered in white roses. (*Barclay, Wheels of Time.*)

2. to denote a permanent fact

The Parisian millionaire who owns the Chateau and lives in it part of the year, must be a wonderfully generous, public-spirited man. (*Williamson, Lightning Conductor.*)

A river flowed past the house. (*Camille, Well's Reader.*)

I don't in the least want to make a scandal; and above all, I don't want to distress the friend I live with. (*Benson.*)

When you have lost your mother it is a comfort to believe that she is dead only to this life, that she still watches over her child. I do believe that of my mother. (*Pinero, Second Mrs. Tanqueray.*)

3. to denote habit. See § 37.

§ 49. Any form of vigorous action is liable to attract attention probably because it is highly pregnant with change.

Prominence of action may be assumed in the following instances, which at the same time show that under the same conditions the Simple Form is preferred when stagnancy, permanence has to be expressed.

In the centre of the great square a fountain was playing, and about it lounged idlers, darkfaced men from the mountains wrapped in their huge cloaks and wearing slouched hats. (*W. Le Queux, Mystery of a Motor Car.*)

The altars blazed with gilt and were rich with sculptures in rarest marble, while at one of them a priest was saying Mass with a little knot of kneeling figures around him in the gloom. (*Id.*)

Bauer who had apparently resisted vigorously bore upon his face a nasty cut from which the blood was streaming. (*Id.*)

Kazan lay mute, motionless, his grey nose between his fore-paws, his eyes half closed. Not a muscle twitched, not a hair moved; not an eye-lid quivered. Yet every drop of the wild blood in his splendid body

was racing in a ferment of excitement that Kazan had never before experienced. (*O. Curwood, Kazan.*)

Orators raise their voices, gesticulate or hammer their desks, if they want to draw the attention of their audience; the showmen at the fair perform all sorts of capers to attract the crowd; picture-palaces provide lively proceedings to draw their public.

Intensity or variety of action may act in a negative way: The shouts of encouragement, the blare of trumpets, the noise of battle all tend to divert the attention of the soldier from the consciousness of the dire peril in which he stands. In pain crying brings relief.

But the effect of intensity of action on the mind of the observer should not be overrated: it will produce a vigorous impression in a *quiet setting* only.

This explains why *singleness* of impression entails the use of the Progressive Form, whereas *cumulative* impression should regularly be reported in the Simple Form of the verb.[1])

§ 50. The human mind is always quick to notice change in any form. Verbs and verbal forms denoting change or transition require the Progressive Form when they imply single or repeated observation of the change in course of progress:

e. g. 1. The glass is falling. (*Schmidt.*)

2. Lloseta had learnt to acquire that reserve which is daily becoming more noticeable among men. (*H. S. Merriman, Grey Lady.*)

3. He shall repent, said she. Even now his eyes are opening, his heart is softening. (*Mrs. Braddon.*)

4. She began to fear that my lady was going mad. (*Id.*)

5. Other schemes were slowly maturing in his mind. (*Anon.*)

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[1]) Dickens employs the Progressive Form to create an impression of confusion.

6. In Manchester and Birmingham whose manufactures were now becoming of importance, population doubled in thirty years. (*Greene, Short History.*)

7. The rural peasantry who were fast being reduced to pauperism by the abuse of the poor-laws, were left without much moral or religious training of any sort. (*Id.*)

The time of observation is now expressed (in 3 *even now*, 6 *now*) now implied (2 *daily*) or understood (Supply: *now* 1, then in 4 and 7.)

§ 51. The consciousness that an action or process is of limited duration stimulates the interest:

My little niece is cutting her teeth.

The bulk-heads were giving way. (*H. Rider Haggard.*)

He who is climbing must wait until he has reached the higher levels before he can think of society. (*W. Besant, All Sorts and Conditions.*)

A hundred things rushed into my mind as they say your whole past life does when you are drowning. (*Williamson Lightn. Conductor.*)

When the energetic young Chancellor left Whitehall, the congratulations of the whole council of Regency were ringing in his ears. (*M. Bowen, God and the King.*)

Why don't you eat your raisins? I told her that I was keeping them for Boyton. (*Clark Russell, Romance Midshipman.*)

The friend with whom I am staying is Mrs. Martin. (*Mrs. Braddon.*)

§ 52. The initial stage of an action, state or process commends itself to attentive observation, because of its transitional character (see § 50, change).

Just as I was forming the resolution to send for medical aid I noticed the beats of the pulse grow stronger and more rapid. (*W. Le Queux.*)

The country was slowly turning against him. (*J. R. Greene, Short. History.*)

The inchoative force of the Progressive Form in Mod. English is entirely different from O. E.

In Mod. English the inchoative idea refers to the incipient stage, whereas O. E. regards the action as at once in full swing.

e. g. Soðlice Ypolitus æfter dæm fulluht-bæðe, wæs clypigende mid beorhtre stemne. (*Aelfric's Lives.*) Cf. § 2 For further instances we refer to Akerlund and Püttmann.

Modern English has developed a special form to designate the initial stage of an action or state-namely: to be beginning to.

When one is on thin ice that is beginning to crack one desires to distribute one's weight as widely as possible. (*R. H. Benson, Loneliness.*)

He is beginning to take notice, said Ursula for the twentieth time. Don't you see how he opens and shuts his little fingers. (*Maarten Maartensz, My Lady Nobody.*)

Although a sedentary life is beginning to tell upon his waistcoat, he is, take him for all in all, the handsomest tobacconist in London. (*R. L. Stevenson, New Arabian Nights.*)

Max was quite recovering from the shock. He was beginning to see that really he was not in any way responsible. (*Benson, Loneliness.*)

We did not say anything, at least, not much; we were beginning to lose the sense of wonder. (*H. Rider Haggard, King Solomon's Mines.*)

Even when the nature of the verb itself does not admit of the Progressive Form (see §§ 79, 84), the initial stage may be reported in the periphrastic form 'to be beginning' + verb.

e. g. He was beginning to understand.

§ 53. The final stage of an action or state is reported in the Progressive Form for the same reasons as those stated in §§ 50, 52.

The wreck even to my unpractised eye was breaking up. I saw that she was parting in the middle and that the life of the solitary man upon the mast hung by a thread. (*Dickens, David Copperfield.*)

I cannot say how distressed I was to learn from your mother that you were seriously thinking of resigning your post. (*Compton Mackenzie, Poor Relations.*)

So much compunction for having ever wronged him, even by a shapeless thought, did I feel within me, that the confession of having done so, was rising to my lips. (*Dickens, David Copperfield.*)

You will write to me if you are approaching the truth, will not you? (*Mrs. Braddon.*)

They were nearing the shore. (*Hardy Norseman.*)

The end is drawing near. (*Daily News.*)

Poutsma (Characters of the English Verb § 29) calls this function of the Progressive Form the prospective function, because it represents the consummation of the action as prospective.

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§ 54. In § 8 we quoted from James (*Princ. of Psych.*) "that subjective interest may, by laying its weighty index-finger on particular items of experience, so accent them as to give to the least frequent associations far more power to shape our thought than the most frequent ones possess. The interest itself makes experience more than it is made by it."

Bearing this in mind it will be clear that the past tense being richer by so many associations will show a more extensive use of the Progressive Form than the Present tense.

In calling up the details of the past we become conscious not only of the events themselves, but also of the subjective feelings evoked by them, of the attendant circumstances, and of their relations to other events.

These factors may clothe an action, state or process at some particular moment with particular interest:

§ 55. Anticipated interruption.

As he was approaching the postern door by which he always entered, when alone, a man stepped forth from the shadow. (*R. L. Stevenson, New Arabian Nights.*)

Ashe stood arrested, his watch that he was winding up in his hand ... (*Mrs. Humphrey Ward, Marriage of W. Ashe.*)

She was turning to go when a sound arrested her. (*Mrs. Braddon.*)

The mistress of the large house in Grovesnor Gardens was wondering discontentedly what she was going to do with herself till tea-time, when she heard the sound of a bell ringing far down in the basement. (*Seton Merriman, Grey Lady.*)

It was on the eve of my intended departure. I was strolling about, felling very sad at heart and trying to persuade myself that I should fare better in Turin, when I noticed a man lounging along the opposite side of the street. (*H. Conway, Called Back.*)

In such a mood I was loitering about the grey, old cloisters of Westminster Abbey ... when suddenly an interruption of madcap boys from Westminster school broke in upon the stillness of the place (*W. Irving, Sketchbook.*)

In the above instances the interruption causes the action or state to be realized more intensely at the moment of interruption.

In narrative style the use of the Progressive Form prepares the mind for a coming change in the form of an interruption, which is contained in a subsequent temporal clause introduced by when.

It has become a stereotyped turn:

"I was looking ... when ..." etc.

§ 56. When attendant circumstances focus the concentrated light of our attention upon one action or state, this action or state is naturally reported in the Progressive Form (focalization).

Ashe entered. Kitty as was her wont four days out of the seven, was breakfasting in bed. (*Mrs. H. Ward, Marriage of W. Ashe.*)

As he came within view of the church he saw a knot of men gathered about the door. They were pulling something out from the porch. (*Q., Three Ships.*)

Open the door, Mr. Fry, said the chaplain, and let that gentleman in. A middle-aged gentleman was paying off his fly. (*Ch. Reade, Never too late to Mend.*)

The nurse showed her into the pleasant sitting-room. Mr. Refold was lying on the sopha. (*Ships that Pass.*)

When we came in, the Rector was standing on the hearth-rug and now he advanced holding out both hands. (*Best, Extracts.*)

In the majority of similar instances the Progressive Form may be accounted for by assuming observation implied.

§ 57. Observation expressed or understood is found in the following instances:

He took a seat on the wall, and began to watch a warder who was slowly paring a last year's apple. (*Galsworthy, Dark Flower.*)

She will not recover the Doctor said to the nurse you see she is sinking rapidly. (*Ships that Pass.*)

Looking back I saw that the woman was laughing. (*M. Twain, Inn. Abroad.*)

I *looked* again at the boat: she was travelling fast and heading straight for our own little craft. I wanted to *find out* if she was approaching the island, and finally, if she was steering northwest. (*Clark Russel, Romance Midshipman.*)

Isidor the valet has *looked* on very sulkily while Osborne 's servant was disposing of his master's baggage, for he was angry that so many valuables should be removed from under his hands. (*Thackeray, Vanity Fair.*)

But the King took no heed of him; his sparkling eyes *were fastened* on the faltering ranks of Bavaria, who were being borne steadily but surely, down the slopes. (*M. Bowen, God and the King.*)

There for aught he knew, his whole life was being decided, and he not able to interfere, not able even to follow the debate. (*R. L. Stevenson, New Arabian Nights.*)

The little advice-packets that darted out from the coast of England to watch his movements *reported* that he was making for the North. (*M. Bowen, God and the King.*)

Ashe at once *perceived* his wife. She was dancing with a clever Cambridge lad. (*Mrs. H. Ward, Marriage of W. Ashe.*)

§ 58. Closely allied to the use of the Progressive Form as the result of observation is its employment to denote the result of a mental review, of realizing consciousness of a particular situation at some given moment (cf. § 21).

If the certain news of his expedition reached James and that monarch clapt up the Protestant Lords and united with Louis in an attack on the United Provinces ...

Certainly he (William) was jeopardizing the utmost any man could ... (*M. Bowen, God and the King.*)

William reviewing his position, smiled at the shallow taunts that accused him of having thirsted for a crown. He was working like a galley-slave for England ... and his reward was the nominal dignity of Kingship. (*M. Bowen, Id.*)

You will suppose that I did not pass a very happy time in that bush. I was terrified lest the drunken fellows should light their pipes whilst exploring the schooner and blow themselves and us to smithereens.

Then was I acting judiciously in secreting myself and Belle, instead of boldly asking the men to recover the boat? (*Clark Russell, Romance of a Midshipman.*)

Novelwriters make an effective use of the Progressive Form to indicate that the hero becomes conscious of a particular situation, often fraught with danger or possibilities of change.

> He was ready enough to blame others, but what was he himself doing? — What was he doing now? — Lying in bed!
>
> His son was drifting to ruin, his country was going to the devil, the house was a hospital of people wounded by his carelessness ... and he was just lying in bed! (*Wells, Mr. Brittling sees it Through.*)

§ 59. Analogous to the focalizing effect of circumstance (§ 56) we find that a vivid light of realization is thrown upon a particular situation.

A flash of insight, a mental discovery, some reminder of half-forgotten things may then supply the function of observation.

> My chief object, however was to ascertain the truth of those mysterious stains which she had attributed to Zio's carelessness with the wine. She was concealing the truth from me. (*E. Wallace.*)
>
> Only once did the faithful wife give way to emotion. My God! my God, it will break Emmy's heart, she said. The father *had forgotten* the poor girl. She was lying awake and unhappy overhead. (*Thackeray, Vanity Fair.*)
>
> For men of your stamp it will be enough to *know* that you are conferring an inestimable favour. (*R. L. Stevenson, New Arabian Nights.*)
>
> And lately she had been well *aware* that the actions of the King were driving the Nobles into open opposition. (*M. Bowen, God and the King.*)
>
> She had been haunted all her life by the presentiment of an early death and now this feeling which she had never imparted to any one, became one with the *feeling* that the wood was passing and

ending for her and that all the thousand little joys and fears associated with the trees, the flowers, the sunshine and the snow, were fading and perishing to a mere memory. (*M. Bowen, God and the King.*)

He and he alone appeared to have even the least conception of what pain she was suffering. (*Benson, Loneliness.*)

Absence of this feeling of consciousness entails the use of the Simple Form of the verb:

I suppose that I was put to bed, and there lay unconscious, or half unconscious for many hours, for it was night when I awoke to my full mind and found Fritz beside me. (*A. Hope, Prisoner of Zenda.*)

§ 60. Co-incidence is a cogent factor to attract attention in its many forms. (*Ribot.*)

1. Two statements occur side by side (without any link) If contrast is implied it appeals to the feelings rather than to the intellect.

   The darkness came down on the field and city; and Amelia was praying for George who was lying on his face, dead, with a bullet through his heart. (*Thackeray, Vanity Fair.*)

2. Co-incidence is marked by as, when, *while* (all the while, whilst). All the while is usually attended with some touch of subjective feeling:

   All the while I was writing there was some noise or other going on: the children were having their music-lessons and the baby was crying next-door. (*Sweet.*)

   If I send her upstairs to fetch anything, she forgets what she has gone for and perhaps will sit down on the floor in the sunshine and plait her hair and sing to herself like a bedlam creature, all the while I am waiting for her downstairs. (*Impatience.*) (*George Eliot, Mill on the Floss.*)

In clauses introduced by while the Progressive Form suggests:

1. Observation at some definite moment
2. interruption
3. some subjective affection.

Whilst our friend George and his young wife were enjoying (3) the first blushing days of the honeymoon at Brighton, honest William was left as George's plenipotentiary in London, to transact all the business part of the marriage. (*Thackeray, Vanity Fair.*)

These same Londoners had besieged the doors of Westminster Hall, while the Convention was sitting. (*M. Bowen, God and the King.*)

The eyes in the parlour were not turned towards the bridge just then (which Tom was passing with the joyful news) and the group there was sitting in unexpectant silence. — Mr. Tulliver in his armchair, tired with a long ride, and ruminating with a worn look, *fixed* chiefly on Maggie, who was bending over her sewing, while her mother was making the tea. (*G. Eliot, Mill on the Floss.*)

I must really ask you, Miss Stuart, not to interfere with officers of this ship, whilst they are executing (2) their duty in their watch on the deck. (*Clark Russel, Romance of a Midshipman.*)

While the mutual greetings were going on (1) between Bracebridge and his relatives I had time to scan the apartment. (*W. Irving, Sketchbook.*)

The Prince was examined alone, but Geraldine in the presence of the Prince so that the President might observe the countenance of the one whilst the other was being warmly cross-examined (1). (*R. L. Stevenson, New Arabian Nights.*)

This quarrel was the saving of us, for while it was still raging on (2) another sound came from the top of the hill on the other side of the hamlet- the tramp of horses galloping. (*Stevenson, Treasure Island.*)

While these thoughts were passing through his mind, he was feeling (2) half mechanically for his purse. Suddenly his heart stopped beating (*Stevenson, N. A. Nights.*)

It bewildered Taffy that all this should have happened while he was sleeping. (*Q. Three Ships.*)

The use of the Simple Form suggests absence of emotional colouring.

It was alleged that while the outbuildings were on fire, farmer Jackson had tea and made no effort to put out the flames. (*Daily Mail* 1913.)

One could think of him as finishing his game of chess calmly while the officers of the Terror waited to conduct him to the guillotine. (*El Glyn, Reflections of Ambrosyne.*)

Nor do we find the Progressive Form when the simultaneousness as such is not striking. In these cases the conjunction while is almost aequivalent to and.

The boys retired to one end of the piazza and busied themselves in experiments upon a large Newfoundland dog, while the happiest man alive, talked to Miss Mayton. (*Habberton Helen's Babies.*)

Next day was Sunday. Miss Randolph went to church, and afterwards escorted by the Chaplain, went forth to see the sights, while I enquired as to how we might best proceed on our way. (*Williamson, Lightn. Conductor.*)

Then he and Budge removed themselves to the lawn, while I awaited Miss Mayton's reappearance to offer an apology for Toddy. (*Habberton, Helen's Babies.*)

When while denotes as long as, the idea of completed action precludes the use of the Progressive Form.

Instantly a dense vapour arose and the cave was filled with choking fumes, which prevented us from seeing anything while the deadly acid did its work. (*Rid. Haggard, She.*)

Sit down in that very big chair, old boy, she said, and twiddle your thumbs while I write some notes. (*A. Hope, Dolly Dialogues.*)

Then she sat down while Maggie looked through the letter that had been thrown to her. (*Benson, Loneliness.*)

As does not denote simultaneousness in the same way as while. A statement introduced by 'as' has a smaller amount of sentence-stress and must be regarded as an attendant circumstance.

If we keep in mind what has been said about the nature of attention (7, 8) it will not appear strange that in the majority of cases 'as' introduces a clause containing a verb in the simple form. (*shifted attention.*)

Little George was playing at the open parlour-window, as the young man walked down the street. (*Lady Audley.*)

The second post was being laid on the hall-table, as they came back ten minutes later. (*Benson, Loneliness.*)

But it was startling in spite of his meditations to feel what pleasure the first sight of her again gave him, as he clattered along the path among the stones by the side of the river and saw her fifty yards away. (*Id.*)

In her shaking hand she held a revolver and as she tottered forward, she fired it at Rupert Hentzau. (*A. Hope, Prisoner of Zenda.*)

He was still pondering over the question as he ascended the stairs in Fig Tree Court. (*Lady Audley.*)

But still the Progressive Form is frequently used after as.

She had crept up behind him as (= while) he was talking, to make an end of him. (*R. Kipling, Rikki-Tikki-Tavi.*)

Interrupted action may account for the use of the Progressive Form in the following instances:

As he was thus reflecting, another peculiar circumstance attracted his attention. (*Stevenson, New Arabian Nights.*)

As he was returning the box to his waistcoat pocket, a loud bell rang for the servant's dinner. (*Galsworthy.*)

Robert let himself into his chambers just as the dawn was creeping cold and gray into the solitary chambers. (*Mrs. Braddon, Lady Audley.*)

After (just as) the Progressive Form is common enough, because the co-incidence is more marked.

When (= during the time that) introduces a statement that serves as a background to set off other events.

(cf. 46 duration marked by single events.)

A hundred things rushed into my mind as they say your whole past life does when you are drowning. (*Williamson, Lightning Conductor.*)

Blackwater — the old ruffian — when he was dying had a moment of remorse. (*Mrs. Humphrey Ward.*)

When the Cholera was raging in Naples these men banded themselves together and went about nursing the sick and burying the dead. (*Mark Twain, Innocents Abroad.*)

My lord meant to serve you, she said. To serve you, repeated Mary, when he is endeavouring to stir up this division between me and the Prince. (*M. Bowen, God and the King.*)

One afternoon when the chestnuts were coming into flower, Maggie had brought her chair outside the frontdoor and was seated there with a book on her knees. (*George Eliot, Mill on the Floss.*)

When a passing engine is sounding its whistle, the pitch of the note sounded appears to rise considerably at the moment of approach and sinks below its former pitch directly it has passed. (*Science for all.*)

§ 61. An enumeration of single events does not as a rule require the Progressive Form, except in cases where a more lasting expression has to be expressed, which sometimes serves as a back-ground to the several incidents of a de-

scription or a narrative, or to give one or more incidents additional relief (§ 17).

In § 7 we have explained how in descriptions, cumulative impression prevents the mind from dwelling upon each item singly. — Yet one or more particular items may hold the attention owing to some vivid impressions of action, change, or some subjective affection of the observer (cf. § 6).

> The speaker sat on a form in the open sunshine at his own door in the mainstreet of the village. He wore horn spectacles tied to his ears by pieces of string, and he held in his hand a paper which he had just been reading (see § 89). (*Buchanan, Shadow of the Sword.*)
>
> It was one of those close nights when people sit at windows waiting for the thunderstorm which they know must soon come. A wind shook the trees now and then, clouds of dust were raised and a few large drops fell: the storm was rapidly approaching. (*Best, Extracts for Translation.*)
>
> The corner, practically deserted, was unspeakably dull, and Leila gazed disconsolately at the grimy eating-house opposite. Two women crossed the road. Their boots creaked and their faces shone, and they asked whether the 'bus stopped here. (*London Mail* 1921.)

§ 62. The use of the Progressive Form in detailed descriptions has a peculiar retarding effect upon the style. It suggests a quiet contemplative attitude which affords ample leisure to dwell upon each detail severally.

> There had not been a breath of wind all day but at sun-down a little whiff had arisen. Rejoicing in it, the elms were waving their topmost crowns and talking to one another in their own language. I think they were telling each other how strong the spring sap was running through their leafy veins ... And the grass not green now, but clad by twilight in dim silver grey was talking too, as any one

might see who watched its blades and spears. (*Rhoda Broughton, Cometh up as a Flower.*)

Luke was on duty on the bridge, motionless at his post. It was a simple matter to these mariners to make for the anchorage of Gibraltar and Luke was thinking of Agatha. He was recalling a thousand little incidents ... He was recollecting words that she had said, silences which she had kept, looks which she had given him. And all told him the same thing. (*Seton Merriman, Grey Lady.*)

She remembered so well the day that longing first came to her. She was giving him tea, it was quite early in the Easter term; he was stroking her cat, who always went to him, and telling that he meant to be a sculptor ...

The lamp on the table had a rose-coloured shade; he had been rowing (89) — a very cold day — and his face was glowing; generally it was rather pale. And suddenly he smiled and said: It's rotten waiting for things, isn't it? It was then she had almost stretched out her hands to draw his forehead to her lips. (*Galsworthy, Dark Flower.*)

§ 63. As in detailed descriptions (= enumeration of details) the Simple Form of the verb is the proper one, because its use in one item prepares the mind for those that are to follow, in the same way we use the Simple Form in narrating a succession of events (sequence):

I must go, said the Colonel suddenly. Be brave, my darling! He stooped and clasped her in his arms and straining her to his heart in a long embrace, he kissed her many times, then ran down the steps, sprang to the saddle and rode out at the gate. (*v. Well's Reader, Camille.*)

For a rapid step approached, the door opened, and a lady appeared on the threshold. It was not Kitty however. (*Mrs. H. Ward, W. Ashe.*)

And then he turned his back upon her and stalked out of the room. (*Little Lord Fauntleroy.*)

From the spot where the body lay came a fierce fizzing and crackling sound, which ceased however before the fumes had cleared away. At last they were all gone, except a little cloud that still hung over the corpse. In two or three minutes more this had vanished also. (*H. Rider Haggard, She.*)

A brisk and vivid narrative does not allow of our dwelling upon each event separately.

If in the last example the narrative stopped after the word "corpse", we might expect:

A little cloud that was still hanging over the corpse.

Lucina galloped past at Lawrence's side ... Jerome stood back a little to give them space, and the dust settled slowly over him after they were by. Then he went on his way ... (*Wilkins, Jerome* II.)

In this example we do not find: 'the dust was settling slowly over him', because the writer wants to direct the attention towards the next point in the sequel: then he went on his way.

I awoke with a start and a shiver; my face, hair and clothes dripped water and opposite me stood old Sapt, a sneering smile on his face, and an empty bucket in his hand. On the table by him sat Fritz von Tarlenheim, pale as a ghost and black as a crow under the eyes. I leapt to my feet in anger. (*A. Hope, Prisoner of Zenda.*)

§ 64. In describing a sequence of events we pass on from one event to the one that is to follow; accordingly the former is completely done with and this very idea of completion precludes the use of the Progressive Form (cf. § 15).

But one impression may be predominant, one sub-conscious feeling may be prevalent throughout, which causes the Progressive Form to be used.

Once, twice he waved his spear and then struck ah! right home — the spear stood out a foot behind the soldier's back. He flung up his hands and dropt dead. Four men stepped out of the ranks, and lifting the body of the murdered man, carried it thence. Thereupon a girl came forward from behind the hut, bearing a jar, filled with powdered lime which she scattered over the red mark. Sir Henry meanwhile was boiling with rage at what had happened; indeed it was with difficulty that we could keep him still. (*King Solomon's Mines.*)

This durative element is also found in detailed descriptions:

Earth has not anything to show more fair

. . . . . .

The river glideth at his own sweet will
Dear God! the very houses seem asleep
And all that mighty heart is lying still!
(*W. Wordsworth, Westminster Bridge.*)

§ 65. In describing attendant circumstances Modern English uses the Progressive Form, whenever any of the ideas of action, change, anticipated interruption, casual attentive observation or other motives make themselves manifest.

Beyond her brocade curtains lay the dark shape of London overhung with a glow of red that stained the summersky. (*M. Bowen, God and the King.*)

In this instance the Simple Form "stained" is employed because the thing is only noticed without reference to time or coming change. If the writer had wanted to lay the stress on the transitory element in the splendour of that evening she would no doubt have employed the Progressive Form:

"overhung with a glow of red that was still staining the summer sky" (see § 51).

In comparing the two following instances we may note that in the first example the Progressive Form is due to the idea of action, of which he is painfully made conscious, whereas the idea of action is entirely absent in the second

instance, in which the ordinary form of the verb is aptly employed to convey the idea of *stagnancy.*

1. Pausing an instant, we made a bandage for my wounded finger, which was bleeding freely, and ached severely, the bone being much bruised. (*A. Hope, Prisoner of Zenda.*)
2. But his own hand had prepared his destruction; for in turning, he trod in the pool of blood that flowed from the dead physician. (*A. Hope Id.*)

She is too ill to see you Sir, Rebecca said, tripping down to Sir Pitt who was preparing to ascend. (*Thackeray, Vanity Fair.*)

Eve looked up from the book she was reading. (*H. Seton Merriman, Grey Lady.*)

For the last two instances see § 45.

The Progressive Form is due to subjective interest in:

By this time the mist had vanished beneath the sun which was growing uncomfortably hot. (*H. Rider Haggard, She.*)

§ 66. In relative clauses the Progressive Form is used when the idea of casual or accidental occurrence is apparent, — a seemingly trifling accessory may attract the eye or ear:

As he described the deed he suited the gesture to the word and seizing a knife which lay on the table, dealt a downwards blow through the air at an imaginary whitecoated Austrian. (*Conway, Called Back.*)

There was nothing remarkable in the knife lying close at hand; but the accidental element might be introduced by changing *a* into *his*: in this case the sentence would run: "seizing his knife which was lying on the table".

Then he put on a pair of spectacles which were lying on the mantle-piece and balanced them on his nose. (*Bennett, Helen.*)

The two following instances are instructive:

Nobody under the bed, nobody in the closet, nobody in the dressing-gown, which was hanging up in a

suspicious attitude against the wall. (*Dickens, Christmas Carol.*)

As he threw his head back in the chair, his glance happened to rest upon a bell, a disused bell, that hung in the room and communicated for some purpose now forgotten with a chamber in the highest story of the building. (*Dickens Id.*)

Who had struck him? Without a doubt Macari who as I said, was standing nearest to him in the attitude of one expecting an attack. (*H. Conway, Called Back.*)

"Who was standing" expresses more speculative interest than "who stood" which would be a bare statement serving as a natural link of causal reasoning.

§ 67. Things that are only noticed but do not strike one in the light of a fresh discovery do not as a rule take the Progressive Form, there being no duration of attention.

(The King is dead drunk on the morning of the coronation.)

As God's alive man, the throne is lost if the King show himself not in Strelsau to-day. I know Black Michael.

We could carry him there, said I. — And a very pretty picture he makes, sneered Sapt. — Fritz buried his face in his hands. The King breathed loud and heavily. Sapt stirred him again with his foot. — The drunken dog he said. (*Prisoner of Zenda.*)

It is remarkable that in a state of extreme suspense, when the nerves are highly strung, the perceptive faculty of the mind is considerably increased (see § 8). The smallest details may leave an indelible impress on the memory.

(The man was going to take an all-important decision:)

The clock ticked fifty times, and sixty and seventy, as I stood in thought. (*A. Hope, Pris. of Zenda.*)

§ 68. Attention is easily shifted from attendant circumstances to an event of greater relative importance.

This may account for the non-employment of the Progressive Form in the following instances:

> Guards and porters shouted at her to come back; for an express was tearing down upon her at the rate of 50 miles an hour. (*Daily Mail.*)
>
> The widower only sighed and puffed his pipe fiercely out of the open window. Perhaps he was thinking of that far-away time when he first met the woman ... (*Lady Audley.*)
>
> He is beginning to take notice, said Ursula for the twentieth time. Don't you see how he opens and shuts his little fingers? (See § 8.) (*M. Maartensz, My Lady Nobody.*)

§ 69. Lack of interest (objective or subjective) may likewise account for the use of the common form of the verb in the following instances:

> One felt a donkey to grieve or worry when the sun shone and the birds sang. (*El. Glyn Reflections of Ambrosyne.*)
>
> The Onoto cannot sweat ink as foreign pens often do. (*Ill. London News* '16.)
>
> Not: as foreign pens are often doing (see § 24.)
>
> The young man remained frozen with horror ... and the Prince in his generous sympathy with his position almost forgot the peril that still hung over himself and his friend. (*R. L. Stevenson, Suicide Club.*)
>
> One could think of him as finishing his game of chess calmly while the Officers of the Terror waited to conduct him to the guillotine. (*El. Glyn, Reflections of Ambrosyne.*)
>
> It was alleged that while the outbuildings were on fire, Farmer Jackson had tea and made no effort to put out the flames. (*Police-court Report, Daily Mail* 1913.)

"Was having tea" would imply some subjective reflex upon the mind which would be altogether out of place in an official report.

> When Mrs. Reffold went down to table d'hote that night, she met Bernardine on the stairs and stopped to speak with her. (*B. Harraden, Ships that pass.*)

The temporal clause is aequivalent to: Mrs. R. went down to ... and met. "was going" would suggest interruption, laying too much stress on the casual or accidental nature of the action.

> You think me a dreadful Modernist, I am afraid. And I suppose that's really what I've always been, though I never knew till lately that it had such a fine name. Like the Bourgois Gentilhomme isn't it? — the man who had always talked prose without knowing it. (*Benson, Loneliness.*)
>
> In commenting on the poor quality of the pro-German propaganda I have tried to be as detached as is morally possible. I have not merely compared what they say on their side with what I say on my side, I have compared what they say with what I should say if I were on their side myself. (*G. K. Chesterton, Ill. London News* 1916.)
>
> Then she opened her eyes suddenly and saw the prosaic back of old Mr. Bentham who drove her (*Benson, Loneliness.*)
>
> ["Who drove her" denotes an accepted fact which does not arouse any curiosity or interest.]
>
> He broke off his thoughts abruptly to recognize and bow to Janet Delave who whirled by in her victoria on the way to Mount Pleasant. (*A. Hope, Change of Air.*)
>
> She closed her eyes ... and as she did that, small vignettes of vision began to form themselves. At first they were snatches from her days in London: then the train-journey and the yellowing woods that whirled and fled past; and at last of Brae House

and her experiences there. (*Benson, Loneliness.*) (See also 61, 63.)

It was some time before she could look at her hostess without wishing to laugh. The corners of her mouth twitched and her brown eyes twinkled mischievously and she spoke very rapidly. (*Ships that Pass.*) Cf. § 67.

The fellows around laughed and made their game; but Brackenburg had lost interest in the guests. This Morris, thought he, is no idler in the room. Some deep purpose inspires him; let it be mine to fathom it. (*New Arabian Nights.*)

(In this instance the interest is diverted from the guests to the host.)

And we all took part in their gracious happiness. In the evening they sang and played to us, the wife being an accomplished pianist, the husband a fine singer. (*A. C. Benson, Thread of Gold.*) Cf. All the evening they were singing and playing to us.

Now then, come with me into the study, Maggie, said Tom, as their father drove away. — What do you shake and toss your head now for, you silly? he continued. (*George Eliot, Mill on the Floss.*)

The absence of emotional colouring in the simple form of the verb eliminates any suggestion of ill-temper or reproach in Tom's words.

The girls and women in our carriage behaved themselves modestly and becomingly except that they smoked. (*M. Twain, Inn. Abr.*)

O, uncle, she half whispered in a voice of grief, you fiddled while Rome was burning. (*A. Bennett, Helen.*)

I bound the handkerchief as neatly as I could, and for some unexplained reason, my heart beat in my throat. (*El. Glyn, Ambrosyne.*)

Every night when the sea dashed on the shore, and the shutters rattled, he would want the lamp put in the window as it used to be when they expected Ben. (*L. Alcot, Aunt Jo.*)

Brown drove slowly without my having to ask. (*Williamson.*)

What is your name? asked the girl. — Harry Harley, he replied. Mine, she went on, is Prudence. Do you like it? — Very much, said Harry. But hear for a moment how the general beats upon the door. He will certainly break it in, and then, in Heaven's name, what have I to look for but death! (*New Arabian Nights.*)

According to § 20 we might expect the Progressive Form "is beating" (Attention invited to an action going on), — Why then is the Simple Form preferred? In § 8 we noted that attention to one sensation interferes a good deal with the perception of the other.

So it is with the case in hand: Harry's mind does not dwell upon the general hammering away at the door; he is anticipating events: the general may burst into the room, the general may kill him. (See § 75.)

But I would impress on you the danger — things reach a crisis, my Lord. (*M. Bowen, God and the King.*)

"Things are reaching a crisis, my Lord" would be more natural, as it implies a note of warning. But it might be interpreted as threatening or wanting in deference to the royal majesty. The use of the simple form imparts to the sentence a more sober effect. On the other hand in an historical novel the common form of the verb might be meant as an archaism.

§ 70. Sometimes the writer scorns the use of the periphrastic form to emphasize his point, letting the bare facts speak for themselves.

You will not laugh to-morrow when the whip cuts your shoulders and the prison blinds you. Fool, fool! who but a woman would commit a folly like this. (*M. Pemberton, Woman of Kronstadt.*)

Nephew, retorted Denis, you lie in your throat, and he snapped his fingers in his face. (*New Arabian Nights.*)

Compare this with the gentle, insinuating address of phrases like: Now you are exaggerating.

§ 71. As we pointed out in § 13 instantaneous impression does not require the periphrastic form of the verb.

I met his eyes full and square. (*A. Hope, Prisoner of Zenda.*)

There was no opportunity to rearrange my cravat, for I saw Alice Mayton on the piazza and felt that she saw me. (*Habberton, Helen's Babies.*)

The Woman's voice had risen in her anger till it rang clear and cold against the rocky walls ... (*Rider Haggard, She.*) (*For this instance* see § 73.)

We had covered some sixty miles when Sapt abruptly stopped. (*Prisoner of Zenda.*)

He thought of Miles's fragile appearance as he stood in the cornfield. (*Misunderstood.*)

I dropped on my knees beside him and leant my ear down to hear if he breathed. (*Prisoner of Zenda.*)

Do you know when I was away I made a picture of you, as you looked that morning in the study when you said you would not forget me. (*George Eliot, Mill on the Floss.*)

Down went Pew with a cry that rang high into the night. (*R. L. Stevenson, Treasure Island.*)

[The girl was late at the office. She was awfully afraid of meeting Mr. Tack, her employer who was very punctual.]

Mr. Tack looked at her. There he stood, as she predicted, his gold chronometer in his hand, doom on his face, an oppressive figure. (*E. Wallace.*)

[A single glance was sufficient to confirm the girl's worst forebodings.]

§ 72. The common form of the verb conveys the idea of completion, the progressive form of incompletion.

Any one who gives his life for another will be met in Paradise by all the heralds and angels of the Lord God. (*R. L. Stevenson.*)

Some day, my friend! he said between his clenched teeth, I will find a bullet that goes to its mark — and the girl from Denver City will be free. (*E. Wallace, Man who bought London.*)

About this time there drove up to an exceedingly snug and well-appointed house in Park-lane, a travelling chariot with a lozenge on the panels. When the vehicle stopped, a large round bundle of shawls was taken out of the carriage. (*W. M. Tackeray, Vanity Fair.*)

This fear drove him into the house at last. (*Pemberton, Woman of Kronstadt.*)

She was to him a healthy breeze that dispersed the mist. (*Edna Lyall, Hardy Norseman.*)

Countless ages ago a traveller much worn with journeying climbed the last bit of rough road which led to the summit of a high mountain. (*B. Harraden, Ships that pass.*)

He tossed the banknotes into the fire. (*R. L. Stevenson.*)

The few words conveyed to the Prince his meaning. (*M. Bowen, God and the King.*) Cf. § 84. On perfective and imperfective forms of the verb.

§ 73. The same notion of completion is associated with those verbal ideas the duration of which extends to a definite point of time (until) or over a definite period of time.

And so I lingered on there until ten days went slowly by. (*Hugh Conway, Called Back.*)

And he smoked placidly leaning against a railing until the young man returned. (*R. L. Stevenson, Suicide Club.*)

I waited patiently and in silence until I received a letter asking me to call at the Embassy. (*H. Conway, Called Back.*)

I listened until the last note had died away. (*Reference Lost.*)

It was the cry that wailed like a note of death through swamp and forest and over the snow-smothered ridges, until its faintest echoes reached for miles into the starlit night. (*O. Curwood, Kazan.*)

My nurse grumbles from eight in the morning till nine at night. (*B. Harraden, Ships that pass.*)

When the initial stage of an action or state serves to mark off the final stage of another action, the initial stage itself not being an object of interest as a rule does not take the Progressive Form.

Away they jumped with more and more vigour till Maggie's hair flew from behind her ears and twirled about like an animated mop. (*George Eliot, Mill on the Floss.*)

I want this thing to be done before he comes. (Not: *is coming.*)

The Progressive Form strikes a new note of interest in:

Not until the stars were fading out of the sky again, and night was giving place to grey day, did exhaustion and hunger stop him. (*Curwood, Kazan.*)

He thought he had offended her, for she did not speak again till the car was running over Westminster-Bridge. (*E. Wallace, The Man who bought London.*)

Accordingly the Progressive Form imparts a vivacious touch to the style, when after a digression, or suspense of the narrative, the attention is turned into a new channel, or it may revert to the original theme.

Maggie's was a troublous life, and this was the form in which she took her opium. — Meanwhile Tom, forgetting all about Maggie and the sting of reproach which he had left in her heart, was hurrying along with Bob, whom he had met accidentally, to the scene of a great rat-catching in a neighbouring barn. (*Mill on the Floss.*)

So ended the sorrows of this day and the next morning Maggie was trotting with her own fishing-rod in one hand and a handle of the basket in the other, stepping always, by a peculiar gift, in the muddiest place and looking darkly radiant from under her beaver bonnet because Tom was good to her. (*Mill on the Floss.*)

§ 74. In the preceding sections we have frequently alluded to the fact that whenever the periphrasis is purely descriptive, it always implies duration.

But it must be distinctly understood that the perceptive nature of the verbal form combined with the idea of imperfectivity is not compatible with the notion of definite duration.

No fixed law seems to determine the length of time during which any single species or any single genus endures. (*Darwin, Origin of Species.*)

He sank back into renewed insensibility and rigidity which lasted for many hours. (*Mill on the Floss.*)

All that night the journey continued. (*O. Curwood, Kazan.*)

For ten minutes he clung to the branch before he dared to attempt the short swim ashore. (*Id.*)

For ten years he had lived and escaped the demands of the rich (= the otter). (*Id.*)

Inch by inch the water rose until there came the day when it began to overflow the connecting strip. (*Id.*)

And after that for many hours they sat in the starlight in front of the cabin-door. (*Kazan.*)

We are not contradicting our own statement when we maintain that the periphrastic form for all that, implies duration, by suggestion rather than by definite marking off.

It is this same feature which rejects the Progressive Form when the verb has a perfective meaning, but favours it especially when the end or final goal is only prospective. (See § 84.)

It is this feature which may be best defined by saying that *the Progressive Form combines present perception with the consciousness of some prospective change* which imparts to this form its elusive character and constitutes its chief charm.

The following instance is a case in point:

> Now Tucker had regained the advantage which that momentary interruption of Trails' had lost him. His blows were falling short and fast. No great force was behind them. He had no time to give them force. But they were bewildering — the stones of hail upon the naked eyes. Morrison dropped slowly and slowly backwards, one staggering step at a time; his defenceless arms held feeble like broken straws before his face. From nose to chin, from chin to neck in a spreading stream across his chest, the blood-black in that light-trickled like molten glue. In his eyes she could see that questioning glare, the stupid senseless gaze of a man drunk with exhaustion.
>
> And still the blows fell to the murmuring accompaniment of that gloating crowd-fell steadily, shortly, tappingly, like the beating of a stick upon dead meat. (*Temple Thurston, Sally Bishop.*)

In this instance the most conspicuous impression among the bewildering mass of detail is undoubtedly the striking of the blows. It predominates over the scene; the other particulars are reported in the simple form of the verb; they are observed minutely it is true, — but they cannot hold the attention: all the while we are conscious of the raining of the blows — until the fact is obtruded upon our notice, the idea of permanence, duration is expressly stated and the simple form of the verb is chosen at once: and still the bows fell . . . .

We find duration stated emphatically in the following instance:

> On he walked until he had passed the watering-place and had reached the wooden palace at the extreme end of it. (*J. S. Winter, He went for a Soldier.*)

§ 75. Just as a secondary notion of perfectivity clings to statements that imply or express definite duration which prevents the Progressive Form being used, we perceive a similar tendency in those statements that imply or express a definite degree or intensity.

In those moments Kazan did not move. He scarcely breathed. (*Curwood, Kazan.*)

Each time that he did this Joan was quickly at his side, and twice she patted his scarred and grizzled head, until every drop of blood in his body leaped riotously with a joy which his body did not reveal. (*Curwood, Kazan.*)

Verbal phrases introduced by 'how'fall under this head:

And after that Kitty and Georgie took full possession of their new friend, and Darrel spent the next two hours at the hardest work he ever remembered to have toiled at in all his life. How he dug and delved, and how his back ached, and how the sweat of honest labour of which there would be no result dropped from his brow until his face was like a fiery furnace and he would have given a sovereign for a tumbler of beer with a head on it. (*J. S. Winter, He went for a Soldier.*)

How he snores! (*New Oxford Dictionary.*)

How his pulses throbbed when at length he caught sight of Sigfrid's figure. (*Edna Lyall, Hardy Norseman.*)

§ 76. Whenever an adverb obtains frontposition owing to an unusual amount of stress, it imparts to the verb an emphatically stated notion of duration or degree or perfectivity which prohibits the use of the Progessive Form.

Down it fell.
On he walked.
Out he came.

§ 77. According to § 12 the simple form of the verb is preferred whenever the verbal idea is associated with some causal relation. (Cf. § 84.)

Distributed attention necessitates the use of the simple form of the verb in those statements which serve as a link of causal reasoning. (Cf. § 12.)

Whenever any action or process is the object of attentive observation, it is detached for the moment from anterior or posterior associated ideas which renders the Progressive Form unfit to express causal relation. Cf. Sweet (*N. E. Gr.* 2217, 2221).

The men in the boat laughed when they got sight of the poor beast. (When = because.) (*Clark Russell, Romance Midship Man.*)

When she talks, every one listens. (*El. Glyn, Ambrosyne.*)

Oh, eh! Susan, began Mrs. Ingham Baker. I rang because I wanted to know if a parcel has come for me. (*Seton Merriman, Grey Lady.*)

When Mr. Fry delivered his message, Mr. Eden's lips curled with scorn. (*Ch. Reade, Never too late to mend.*)

Everybody is happy if he marries the woman he loves. (*Besant, All Sorts and Conditions.*)

I asked how long the work would take. He thought only a few hours and my car might be ready to start again in the afternoon. I clapped my hands at this. (*Williamson, Lightning Conductor.*)

Causality shows two features:

1. it looks backwards to the primary cause.
2. it considers the resulting state of things.

Even in England men thrilled with a strange joy at the tidings of his fall. (*J. R. Greene, Short History of the English People.*)

The 16th Hussars were quartered at Colchester and it was during the hot and dusty month of August when the British soldier of all ranks aches and pines to be anywhere on earth but where he is at that moment. (*J. S. Winter, He went for a Soldier.*)

When Spring and first love meet in a girl's heart then the birds sing. (*Galsworthy.*)

The tide of battle seemed to flow now toward the Southern now toward the Northern extremity of the lists, as the one or the other party prevailed. (*W. Scott, Ivanhoe.*)

Look out when a grizzly rolls his head. (*Kazan.*)

The man who picks up a book to read, the woman who selects goods for a dress, the child who plays with a toy each in a vague way distinguishes an object which exists apart from the self. (*Arnold, Attention and Interest.*)

The old man plants trees that he may benefit a future generation. (*Schmidt.*)

When the cause is unknown, the elements of wonder, surprise, curiosity assert their rights:

Kazan was puzzled. Why was she signalling danger to him when it was the wolf and not the lynx out there in the snow? (*Curwood, Kazan.*)

The following incidents are explanatory, and as such do not require the Progressive Form. (Cf. § 8, 55.)

We had the most awful scene. He raved, Mr. Carter. He called me the most horrid names — and — tore his hair? (*A. Hope, Dolly Dialogues.*)

He is beginning to take notice, said Ursula for the twentieth time. Don't you see how he opens and shuts his little fingers? (*M. Maartensz, My Lady Nobody.*)

§ 78. a) Verbals denoting a state, especially those constructed with to be are not as a rule associated with any ideas of (limited) time or change.

She was red in the face.

His face is wet with honest sweat.

My father was in the room.

The following instance is rare:

He wanted tremendously to see America. The Dad says in one of his books that over here we are being

and over there you are beginning. (*Wells, Mr. Brittling sees it Through.*)

With some exceptions mentioned below, the verb to be is averse to the Progessive Form, even in those cases where it might be expected:

Sometimes we look up feeling sure that somebody is in the room although we are quite unable to particularize what makes us feel in this way. (*Harmsworth Cycl., "Consciousness".*)

If we substitute the verb 'to look' for 'to be', there is no doubt about the Progressive Form being the only correct form of the verb:

Sometimes we look up feeling sure that somebody is looking at us ...

Why not "is being in the room?"

When an expression consisting of the verb to be + adjective denotes a visual impression the periphrasis is not used:

The blood had flared up again in Shaila's cheeks; she was as red as the comb of a turkey-cock. (*Galsworthy, Freelands.*)

When a quality or state of things appeals to our consciousness the periphrasis occurs.

No, I'm being quite serious, she said. (*Benson, Loneliness.*)

Those people would think I was being deliberately rude if I breakfasted in my room. (*El. Glyn, Reflections of Ambrosyne.*)

She knew she was being unjust to herself but she felt selfish and inadequate and unworthy of him and his love. (*Barclay, Wheels of Time.*)

Arvid Schmidt (*Anglia* XXVIII, 250ff.), quotes some more instances:

I thought you were only being polite.

No doubt then I was being a woman, now I am talking as an artist.

... still more sorry if you think I am being ungrateful. (See esp. § 82.)

b) The Periphrasis of the passive voice is of quite recent origin. Bergeder is not able to quote a single instance of the 17th century. This writer adds the following remark:

"Das 17. Jahrhundert macht noch keinen Unterschied zwischen Aktiv und Passiv der Progressiven Form. Man sagt gleicherweise "I am writing the letter", wie "the letter is writing." Die passive Form "the letter is being written", die aus dem Bedürfnis heraus entstanden ist, den Widerspruch zwischen dem sprachlichen Ausdruck und dem Sinn des Satzes zu beseitigen, ist eine verhältnismäßig junge Neubildung, soweit bekannt, aus dem letzten Drittel des 18. Jahrhunderts. Murray führt als ältesten Beleg ein Beispiel aus dem Jahre 1768 an. Allerdings verwendet man hin und wieder auch heute noch die alte Bildung, besonders wenn es sich um unpersönliche Begriffe handelt, bei denen ein Mißverständnis nicht möglich ist. Z. B. "the house is building", "the book is printing", die Regel ist aber in Beispielen dieser Art die passive Bildung." (p. 84.)

We agree that the periphrasis of the passive voice is the usual form now, but we must add that it is restricted to the simple tenses of the verb; at least up to now no instances of its use in the compound tenses have come under our notice.

A few examples may suffice:

> At the end of the street a hymn was being sung at an outdoor meeting by a few shrill voices. (*Mrs. Galer's Business.*)
>
> He waited while it was being wrapped up. (*Benson.*)
>
> Sidney was informed that his speech was being anticipated with interest. (*Mrs. Galer's Business.*)

The Progressive Form serves to indicate a useful distinction between finished and uncompleted action. "The house is sold" may have two different meanings; "the house is being built" only one. This function of the progressive is on the increase in late Mod. Engl.

> In organizing and advancing the labour of museums, much good is being done by the Museums Association

founded in 1889. (*Harmsworth Cyclop. vide Museum.*) Cf. Akerlund, A word on the Passive Definite Tenses Engl. St. 47, 321 ff.

§ 79. Mental actions present some peculiar features:

a) Verbs of perception: (to hear, to see, to feel, to smell) either convey the idea of instantaneous impression, which accounts for the non-occurrence of the Progressive Form or they imply that the activity lasts as long as the stimulus exists, in which case the extended form would also be inappropriate.

I felt that she saw me.
I heard a splendid concert to-day.

But by the side of the verbs 'to hear' and 'to see' we have the verbs 'to listen' and 'to look' (to watch, to observe). These verbs implying attentive observation frequently take the periphrasis:

We were looking at these photographs. (*Sweet.*)
I was listening to these sounds, when . . .

In pathological cases the Progressive Form is freely used:

This was what Pauline saw, what perhaps she was seeing now and what by some strange power she was able to show me as one shows another a picture. (*H. Conway, Called Back.*) [She was in a trance.]

Multiplicity of impression subverts the above rules.

As in:

The stars are coming out one by one. (*Schmidt.*)
Similarly: he is seeing the sights. (*Sweet.*)
I am hearing lectures. (*Sweet.*)

b) Verbs denoting a mental activity as a rule reject the Progressive Form e. g. to like, love, be fond of, hate, please, dislike, scorn, detest, abhor, contemn, condemn, envy, grudge, consider, understand, comprehend, believe. (*Krüger, Schwierigk.* II, 171 ff.)

An explanation may be found in the fact that it is difficult for an untrained mind to make its own actions the subject of conscious, attentive observation. But modern psychology

furnishes a more satisfactory interpretation of this phenomenon by pointing out that attentive self-observation of any vigorous act of the mind is likely to disturb its energy sometimes resulting in its total disintegration.

In proof of this we may quote *Oswald Külpe, Vorlesungen über Psych., 2. Aufl., Leipzig* Ch. II, p. 112:

"Richtung der Aufmerksamkeit auf die Gefühle stört sie, Zorn und Ärger, Begeisterung und Freude werden durch Beachtung herabgesetzt und aufgelöst. Das Beobachten und Denken erfahren durch die Beschäftigung der Aufmerksamkeit mit ihnen während ihres Stattfindens nicht eine Steigerung, sondern eine Minderung ihrer Energie."

This statement which may be illustrated by the case of Hamlet, demonstrates clearly that the genius of language must be hostile to a form of attentive observation in the case of the above-mentioned verbal forms.

Philosophers, especially psychologists e. g. James frequently use expressions like I am seeing, I am hearing to describe a special case of perception.

But to the ordinary mind an expression like: 'I love you' presents an absolute idea i. e. unconnected with any secondary considerations of qualified duration or prospective change; hence it is that the English language employs the simple form in those cases.

But whenever we can look upon a mental action objectively (this mental activity may be subjective or objective) the Progressive Form will at once assert its rights.

> By the time we were half through lunch I was envying him his car and feeling as if life was not worth living, because I could not have it to play with. (*Williamson, Lightning Conductor.*)
>
> But Bernadine did not hear him: she was thinking of her friend. (*B. Harraden, Ships that pass.*)
>
> I smiled again and more broadly. I was enjoying beforehand the little victory which I was to enjoy over Mrs. H. (*A. Hope, Dolly Dialogues.*)
>
> He looked at that minute like a tired child. He was facing beforehand what he would be feeling

after the strain was over. He was yearning for the love and companionship, dreading the solitude and loneliness. The baby's godmother knew exactly what he needed. (*Barclay, Wheels of Time.*)

Whatever the boy was wishing for, it must have been something which he felt he could never have, for the brown eyes were full of tears as they gazed up into the blue sky. (*Misunderstood.*)

Poutsma (Characters of the Engl. Verb and Exp. Form) quotes a great many examples (§ 42).

When all are hating him he shall have his poor mother near him (p. 90).

He was fervently hoping never to witness it again. (*Id.*)

If the mental process as such is not the object of interest the Progressive Form is not used.

Accustom yourself to look upon it (the corpse) with composure; for if my scheme is practicable, you will have to live some days in constant proximity to that which now so greatly horrifies you. (*R. L. Stevenson, New Arabian Nights.*)

§ 80. As in music a single note is sometimes prolonged beyond measure to round off a musical period, to prepare the mind for a fresh chord or a change of melody, so in language the simple form of the verb is employed with great effect to suggest a suspension of the narrative, a point d'orgue of interest.

He watched them until they disappeared and then waited — listened ... At last he heard the crunch of snow etc. (*Curwood, Kazan.*)

If this passage is read aloud, even the voice is retarded in pronouncing the words 'waited, listened' in order to bring out this suspension of the narrative.

A tragical story about the death of a brave sailor whose mother went crazy on learning the dreadful calamity, ends in this way: And there she sat and waited.

One of Olive Schreiner's dreams ends similarly:

(The girl has asked the best of gifts for her love. The voice answers that the highest blessing that could be conferred on him was that he should be taken away from her.)

The voice spoke softly: Art thou contented? She said, I am contented.

At her feet the waves broke in long ripples softly on the shore.

§ 81. The extended vision of the poet does not confine itself to the observation of one stage or period of a certain action. It soften comprises the whole action.

Come to my soul, I said, huntress of the desert isle. But she wastes her time in tears. She thinks of the generous Conlath. (*Macpherson, Ossian.*)

Where art thou with thy tears, Cuthona? The chief of Mora dies. (*Ossian.*)

Far off the farmer came into the field
and spied her not; for none of all his men
Dare tell him Dora waited with the child.
(*Tennyson, Dora.*)

While sadly we gazed on the river
Which rolled on in freedom below
They demanded a song. (*Byron, Rivers of Babylon.*)

Fond as the poets are of the present participle they make but a sparing use of the Progressive Form, probably because the addition of "to be plus the extra syllable-ing" is rejected by the rigid economy of poetic diction.

Sometimes on lonely mountainmeres
I find a magic bark
I leap on board; no helmsman steers
I float till all is dark.
A gentle sound, an awful light
Three angels bear the Holy Grail
With folded feet, in stoles of white
On sleeping wings they sail. (*Tennyson, Sir Galahad.*)

The Progressive Form is aptly used in measures like the following:

She is far from the land where her young hero sleeps
And lovers are round her sighing
But coldly she turns from her gaze and weeps
For her heart in his grave is lying.

It is used with singular grace in Wordsworth's sonnet on Westminster Bridge:

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
— — — — — — — — — — — — — —
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

The Progressive Form is sometimes employed for the sake of rhythm:

Don't let Effie come to see me till my grave be growing green. (*Tennyson, New Year's Eve.*)

A thing of beauty is a joy for ever . . .
a sleep
Full of sweet dreams, and health and quiet breathing.
Therefore, on every morrow, are we wreathing
a flowery band to bind us to the earth. (*Keats.*)

THE PROGRESSIVE FORM AND THE "AKTIONSARTEN" (ASPECTS OF THE VERB).

§ 82. In the preceding sections we have endeavoured to analyze and define the motives which determine the use or non-employment of the extended form of the verb in the simple tenses in Late Modern English.

There are scholars who maintain that the question of extended or simple forms of the verb can be solved by regarding the progressive as an *Intensive* or *Imperfective.* (*Deutschbein, Fehr, Western.*) What I have termed the *subjective* element in the use of the Progressive Form they call *Intensivum,* and the objective features are all classed under the name of *Imperfectivum.* The term *Intensivum* is not objectionable in itself. We should even approve of it, if it had been restricted to intensity of perception or consciousness, or to put it in different words, intensity of subjective affection. As it is, Deutschbein, Fehr i. a. cling to the notion that the Intensiva serve to express a peculiar intensity (force, emphasis) of an action. 'Die intensive Aktionsart drückt die besondere Intensität (Stärke, Nachdruck) einer Handlung aus.' (*Deutschbein, Synt.* p. 70, *Fehr Beibl. Anglia.*)

We must strongly object to this interpretation of the term Intensity, especially as it is indicated by the explanatory words: *Stärke, Nachdruck.* Intensity of action denotes that the action is recurrent with increased force or violence, as in Latin the verba intensiva by the side of *clamare, minari, agere, volare* are *clamitare, minitari, agitare, volitare.* Deutschbein applying the term intensivum to the progressive form now departs from his own definition.

There can be no question of intensity of forgetting in: "But I am forgetting." Deutschbein explains it this way: "Ne. erscheinen in der intensiven Form besonders die logischen Gefühle der Zustimmung, Bekräftigung des Widerspruchs." It would be difficult to imagine how it is possible that the same form serves to express assent (Zustimmung) and dissent (Widerspruch).

This can only be done by adhering to my exposition of the subjective use of the Progressive Form as a conscious form that is of the verb. (§ 21ff.)

The following instances are given by Deutschbein:

Well, I am telling you the truth.

My dear Mrs. M., You have been listening to tales.

She was now feeling herself to be almost a heroine.

But I am forgetting; you will let me order some fresh coffee for you.

To my mind they are on a par with:

She saw it all now: she was sacrificing the boy.

In the last instance it is clear that the mother all at once becomes aware of the situation.

As has been shown in the preceding sections, this form of conscious perception is peculiarly adapted to invite the attention of the hearer.

It is by a very natural and gradual transition that the Progressive Form has come to have the peculiar assertive or persuasive power which has puzzled so many scholars.

Any subjective affection which is made manifest to others will cause some reflex in the mind of the spectator. Man as a social being is amenable to personal influences, sometimes carried to excess as in cases of hypnotism, mesmerism, despotism, favouritism and the like, sometimes very slight so as to be hardly perceptible.

Not many people are aware that it requires an effort to deny a request, to disobey a command or direction.

Who is not touched by the sight of sadness, or exhilerated by the sight of joy?

The gregarious instincts of man render him sensitive to the very many personal influences which are continually being exercised upon him in daily life. Slight though they are they determine in a large measure the course of one's life.[1]) Some of these influences are purely sympathetic by nature. We may desire or dislike for no other reason than that we perceive the desire or dislike in others. Laughter is infectious — it is difficult to remain calm when all the world is uneasy — In the same way:

Interest begets interest.

The street-arab on the bridge looking attentively into the water is sure to collect a crowd of loafers and idlers all eager to see what may have excited the lad's curiosity until they discover that it is all a hoax.

In conversation, public speaking, and especially in tuition the man who appears to be interested in his subject will carry his hearers with him.

It has been the purpose of the present essay to show that the Progressive Form as a form that denotes interest is eminently adapted to excite interest in others. Likewise a tone of conviction may be affected to cause a similar feeling in the mind of the hearer. Hence may be inferred the assertive tone in:

I am telling you the truth.

Dealing with 'to do' as an intensive verb Deutschbein remarks: "Vielfach dient Ne auch noch die Umschreibung mit 'to do' als Intensivum:

a) beim Imperativ: Do begin now! etc.,
b) im Indikativ, um die logischen Gefühle des Widerspruchs, der Zustimmung und der Bekräftigung zum Ausdruck zu bringen z. B. You don't understand. How should you? We never did understand each other very well, you and I." (*Synt.* p. 77.)

The most remarkable fact is that the writer uses the identical terms to define the use of the periphrasis and 'to do'

[1]) Wordsworth makes some reference to them in Tintern Abbey.

severally, from which we might conclude that he fails to see any difference in meaning.

But 'to do' is used to denote that a statement is made in the face of supposed or anticipated, or expressly stated denial, doubt or opposition on the part of the hearer or somebody else whereas the progressive form expresses a peculiar form of consciousness on the part of the speaker.

e. g. You said it did not matter which side won but it does matter.

I may as well adduce an example to show that the doubt or objection may also exist in the mind of the speaker.

She did not answer for so long that he wondered if it had been rude to say that. But she did look so strong and swift, and happy-looking. (*Galsworthy, Dark Flower.*)

I do wish you would let me sleep, said Mr. Caudle. (*Curtain Lectures.*)

A woman sometimes does get a bit old-fashioned. (*J. S. Winter.*)

You do look jolly Mrs. Stormer. (*Galsworthy.*)

In the last two examples 'to do' is used to meet the anticipated objection: You must not say that a woman gets old-fashioned, or that a married woman looks pretty. But it cannot be denied that both forms serve to underline a statement, to fix the attention of the hearer on it, but each of them in their own peculiar manner. To do, used to meet objections, boldly challenges or attacks the hearer or the world in general in their own point of view whereas the periphrasis by suggesting and inviting consciousness has a gentle insinuating address.

I do believe the fellow is crying. (You might think it impossible to believe.)

I am only joking (mind!).

Now you are exaggerating (mind!).

I don't feel like laughing this morning, said Elsie Marion; but you are tempting me awfully. (*E. Wallace.*)

§ 83. According to some writers the objective side of the nature of the Progressive Form is very easy to explain. These

writers maintain that all questions relating to the use or non-employment of the Progressive Form can be settled by assigning different functions (those of expressing incompletion or completion) to each of them. This difference in function is styled perfective and imperfective Aktionsart by German scholars. (*Streitberg.*)

Deutschbein (p. 83) has the following remarks:

"Die perfektive (auch momentane, punktuelle, aoristische) Aktionsart bezeichnet die Handlung mit Rücksicht auf ihre Vollendung bzw. auf ihr Ende; namentlich liegt dann die perfektive Aktionsart vor, wenn die Handlung mit ihrem Eintritt als vollendet bzw. durch eine einzige Bewegung als vollendet vorgestellt wird (z. B. finden, treffen).

Die imperfektive (durative, progressive, kursive) Aktionsart stellt die Handlung als verlaufend, ohne Rücksicht auf Anfang oder Ende bzw. Vollendung dar; z. B. steigen im Gegensatz zu ersteigen.

Im N. E. dient die periphrastische form auf -ing zur Bezeichnung des Imperfektivums z. B. He is writing a letter."

We must object to the addition: "ohne Rücksicht auf Anfang oder Ende", because in our opinion the Eng. Progressive Form is largely used when the consciousness of a coming end, or change is prevalent in the notion of progressive action. This coming end or change, however, is only prospective; accordingly there can be no objection on this head to call the periphrasis an imperfective form of the verb.

§ 84. a) It would exceed the limits of the present essay to enter into a lengthy discussion of the several "Aktionsarten." We must confine ourselves to a brief statement of facts.

The term "Aktionsart" has no suitable aequivalent in English. By it we denote the different aspects under which the action (or state) presents itself to the mind Deutschbein (Ch. VI) mentions the following "Aktionsarten":

Inchoativum, Perfectivum, Imperfectivum, Intensivum, Iterativum, Frequentativum, Causativum.

According to Deutschbein the "Aktionsarten" are always objective. (Es wird auf diese Weise der objektive Inhalt des Verbalbegriffes hervorgehoben: Genus verbi. Hierher gehören insbesondere die sogenannten Aktionsarten. Sprachen mit anschaulich-objektiver Denkform machen besonders häufigen Gebrauch von den Aktionsarten.) (*Syntax* p. 84.)

But in several instances the Aktionsart is undoubtedly subjective, which is in accordance with our definition as given above.

b) The different aspects of the verb (Aktionsart) are expressed in various ways.

1. by choosing different verbs: to be pale is durative to pale is inchoative (ingressive); to carry is imperfective (durative) to bring perfective; likewise to chase and to catch; — cf. to starve and to die.
   The iterative form of to strike is to beat.
   The causal form of to learn is to teach.
2. by the help of a secondary verb;
   The intensive (emphatic) form of *to think* is I do think.
   The frequentative of to go is *he used to go* or *he would go.*
   The causal form of *to write* is *to cause, to make, to have a man write.*
3. by the form of the verb:
   Inchoative: I am beginning to learn.
   Imperfective: He was losing patience.
   Emphatic (intensive): I am telling you the truth.
   Iterative: The lamps were lighting.
   Frequentative: You are always frightening my ducks.
4. by adding prefixes or adverbs.

Considering the great importance of the periphrasis in reproducing or suggesting the various aspects under which the action (or state) presents itself to the mind it will be worth while to turn our attention to the extended or simple forms of the verb as determined by the nature of the verb.

Before attempting a division of verbs with respect to this criterion I wish to devote a few pages to another means of indicating or changing the nature of the verb namely:

1. by inseparable particles.
2. by separable adverbs.

c) 1. Loss of particles.

Germanic languages[1]) have the power of defining or modifying the nature of the verb by means of different prefixes. (Germ. be-, ent-, er-, ge-, ver-, zer-; Dutch be-, ge-, her-, ont-, ver-.)

The meaning imparted by these prefixes often serves to make the verb perfective or durative. Any attempt at an exhaustive treatment would exceed the scope of the present essay. The main facts may be briefly stated as follows:

(Du) be makes an intransitive verb transitive e. g. beplanten, berooven.

This meaning occurs in several Engl. verbs: bemoan, befriend, bedeck. But in Modern English this prefix cannot be freely used, the original verb assuming this additional meaning without any change at all.

e. g. To hang, to plant, to people.
The walls were hung with pictures.
The garden was planted with trees.
Een berg bestijgen = to climb a mountain.
Een paard berijden = to ride a horse.

Ge-corresponding to the Lat. cu(m), co(m), co(n) from having an associative or collective meaning came to denote "duration throughout" (cf. Germ. verschweigen to be silent throughout) aud thence completed action. This perfective function of ge caused it to be applied to perfect participles in Germanic languages. It frequently appears in O.E. — "After the 10th century the prefix has, with a few exceptions, become a meaningless appendage. After being graphically weakened to i- it drags on its useless existence a few centuries longer, and is then lost altogether, leaving an inglorious monument

[1]) Streitberg, Ur-Germ. Gramm. p. 28.

in yclept and yclad, words now all but obsolete, except in poetic diction." (*Fyn van Draat Eng. St.* 31, p. 365.)

Du. geleiden: Eng. lead, conduct.
Du. gevoelen: Eng. feel.
Du. gedragen: Eng. bear.

Her — is iterative.
Du. Herkennen — to know (he was so changed that you would hardly know him).
Du. Herlezen — to re-read, or to read again.
Du. Hervatten — to resume.
Du. Hernemen — to retake.

Ont — is 1. inchoative.
Du. Ontspringen — to arise.
Du. ontbranden — to ignite, inflame.
2. opposition, antagonism.
Du. onthouden — withhold.
Du. ontmoeten — meet.
3. privation.
Du. Onteeren — dishonour.
Du. ontleenen — borrow.
Du. onttronen — dethrone.
Du. onthoofden — behead.
Du. ontnemen — take.

Ver — has various meanings, the most conspicious of which being that of removal, destruction, change.
Du. verbranden — to burn (causing to disappear by burning — He burnt those papers).
Du. verjagen — to hunt. He was hunted out of the country.
Du. verwonderen — to wonder.
Du. verschieten — to shoot. A fool's bolt is soon shot.
Du. verliezen — to lose.
Du. vergeten — to forget.

Cf. to forego, forbid, forswear, forlorn.

d) From this very brief survey it will appear that Modern English has to a great extent lost the capacity of assigning the nature of the verb by means of Teutonic prefixes. Latin

and Greek prefixes are largely used: to re-read, to disbelieve, but frequently the verb assumes a secondary meaning without any change.[1])

A durative may thus become an ingressive or inchoative, or a perfective.

To know, for instance, is a durative verb in "I know where he lived". But it is ingressive in "Then he knew that he was being deceived."

We refer the reader to an interesting article on this subject in Engl. Stud. XXXI. "The Loss of the Pref. Ge in the Mod. Engl. Verb etc." by P. Fijn van Draat.

It is to be regretted that this writer has limited his investigation to the wearing-off of the ge-forms because the majority of the other prefixes have suffered likewise. In this regard Modern English runs parallel with old Norse, where according to *Grimm, Deutsche Grammatik* II[2]): "erheblich ist der nichtgebrauch dieser untrennbaren partikeln (be-, en-, ter-, ge-, ver-, zer)".

e) This loss is not irreparable. The nature of the verb is as a rule no well-defined absolute unit; on the contrary, it is like a coin of fluctuating value.

A close study of the Progressive Form will show that a perfective verb may easily acquire an imperfective meaning. This process occurred in O. E. as well. H. M. Belden points out in E. S. 32 p. 370 that the perfective notion is always fading out in Germanic speech and needs continual restoration.

O. E. *bringan* is perfective by nature, but as attention began to be given to the process instead of the result, the need was felt to express completeness of action; accordingly we see a new perfective *ge-bringan.*

In Modern English to buy is still a perfective verb, but when we include the notion of bargaining it becomes imper-

[1]) A great many instances may be gathered from Poutsma's instructive book: On the Characters of the English Verb etc. Groningen 1921, It is to be regretted, however, that this distinguished writer has rejected the aid of comparison with closely allied languages as Dutch, German, Danish.

[2]) quoted by van Swaay.

fective or rather linear-perfective, which in that case is expressed by the Progressive Form:

> Mr. King Kerry? he said. Why, that's the gentleman who is buying this business. (*E. Wallace, The Man who bought London.*)

Similarly:

> Darrell was getting interested in the pair. (to get is perfective.) (*J. S. Winter, He went for a Soldier.*)
>
> Meanwhile the rapid development of industrial energy and industrial wealth in England itself was telling on the conditions of English statemanship. (*J. R. Greene, Short History of the English People.*)
>
> Marion wondered what the maid-servant was bringing. (*R. H. Benson, Loneliness.*)

f) 2. Loss of adverb.

In verbal compounds consisting of verb + adverb the verbal aspect is usually changed in as much as the adverb indicates the resulting state.

> Cf. to run and to run away
> to search and to search out
> to hear and to hear a man out
> to read and to read a subject up.

Compared with the Dutch idiom the English language presents a remarkable tendency to suppress the adverb

> Without seeing who held the rope. (Du. vasthield.)
> I shrank under her touch. (Du. kromp ineen.)
> He had eaten them all. (Du. opgegeten.)
> Spurn this Jew from the gate — shoot him dead, if he oppose or turn again. (*Ivanhoe.*)
> He was shot like a dog. (neergeschoten.)
> The followers of the knight had no such shelter; two were instantly shot with cross-bow bolts. (Du. Neergeschoten.) (*Ivanhoe.*)

Note. The loss of prefixes and the suppression of adverbs may be regarded as characteristics of a general tendency of the English language to expand the meaning of the verb by

absorbing the functions of a great many adverbial and even verbal complements.

A direct object regarded as an adverbial adjunct may make the verb perfective.

e. g. to write
to write one's name.

Whenever the nature of the object is self-evident, it is suppressed, the verb assuming an imperfective character e. g.

How long does take it you to wash (= yourself)?
Where shall we meet (each other)?
The man who kisses and tells is a coward. (*A. Hope.*)

Auxiliaries of the verbal aspect which occur for instance in the Dutch are frequently suppressed in English.

Zij zat te lezen — she was reading
Hij lag te droomen — he was dreaming
Hij stond te praten — he was talking
Hij bleef leven — And he lived
Ga zitten — Sit down
Zij deden't schip zinken — They sunk the vessel.

g) We may roughly divide verbs into

1. Ingressive
2. Durative
3. Perfective

} verbs.

1. Ingressive verbs and verbal forms denote the beginning of a new action or the setting in of a new state as *to blush*, *to spread*, *to open*, *to leave*, *to puzzle*, *to place*, *to lay* and *to stand*, as in:

Bill Sykes stood the boy in front of him. (*Dick., O. Twist.*)

If the transitional element is prominent, if the process of transition itself is an object of interest, it being of considerable duration, the verb is called inchoative[1]) as in

[1]) It is remarkable that writers on A. S. grammar ignore this difference altogether. (*Püttmann, Akerlund, Sweet.*)

e. g. Sōðlice Ypolitus æfter ðam fulluht-bæðe wæs clypigende mid beorhtre stemne. (*Aelfric's Lives of the Saints.*)

The meaning is: "began to cry in a loud voice." The words 'in a loud voice' do not admit of any idea of gradual transition.

the Latin sc. forms e. g. adolesco, convalesco, obduresco, evanesco.

h) 2. Durative verbs denote an action or state the nature of which does not necessarily include the attainment of a certain end, goal, or resulting condition as *to hang, to sit, to lie, to stand, to love, to hate, to watch, to handle, to burn, to sail, to belong, to speak.*

i) 3. Perfective verbs by nature imply the attainment of a certain end, goal, or resulting condition. Several varieties may be distinguished.

α) The beginning and the end may to all intents and purposes coincide e. g. *to break, to tick, to hear, to see, to feel, to perceive, to hit, to ring.*

β) The action comprises beginning and end yet allows of some durative idea i. e. (capacity for holding the attention for some time) as *to bend, to fall, to enter* etc.

γ) The initial stage is not so clearly marked off, the final stage on the other hand is as in *to meet, to arrive, to shut.*

δ) The verb combines the idea of duration with that of completion as in *to die, to bring.*

k) van Swaay distinguishes between momentaneous perfectives and linear perfectives.[1])

It will be clear that a momentaneous perfective may easily pass into a durative verb:

1. by extension of the meaning of the verb.

To bend denotes the passing from a straight line into a curve. If we say: "he was bending over her", we express the continuance of the resulting attitude

The Dutch however clings to the perfective meaning of the verb. The durative idea is expressed by the verb "to stand" whereas the action completed is aptly indicated by the past or perfect participle:

[1]) Duration is graphically represented by a line, hence the term linear perfectives for those verbals that combine the notions of duration and perfectivity.

"Hij stond over haar gebogen." — "A few had dismounted and were kneeling here and there" (*C. Doyle*) = Du. lagen hier en daar geknield.

So '*to ring*' means to press the button of an electric bell or to touch a handbell. But by a natural extension of meaning it may denote to summon a servant and wait for her appearance. Accordingly we find: Why are you ringing? This usage is still condemned by some grammarians [1]), but it is doubtful whether this will stop the progress of language [2]).

2. A momentaneous perfective may become durative by acquiring an iterative meaning; compare: 'to hit' and 'to hammer', 'to strike' and 'to beat';

Likewise we find:

People are asking ...
Carriages were arriving.
He was jumping ditches.

Similarly when the perfective (completed action) refers to parts of a whole. "He was discovering for the first time the soul of a girl" suggests that several traits of her personality were revealed to him successively, of which process he becomes more or less suddenly aware.

Fijn van Draat (*Engl. Stud.* 31, p. 383) has a remark to the following effect: "How is it that the progressive form can denote iteration in the pres. perf. tense? Sweet's examples are: Where have you been meeting her? I hear you have been getting into mischief again. [3]) Both to meet and to get are perfectives. A series of meetings has taken place. But just as a series of points or dots exhibited to the eye in rapid

[1]) Bain, A. Higher Engl. Gr. § 52, p. 187.

[2]) Fijn van Draat, E. St. Vol. 31, p. 353. shows that originally Perfective verbs easily assume imperfective functions e. g. to think, cling, see, remember, to pass e. a.

[3]) To my mind an example in the Simple Tenses would have been more to the purpose as the perfect tenses are liable to a different interpretation, cf 88ff.

succession, will make the impression of an unbroken line, so a rapid succession of events will make the impression of continuous action. Hence the progressive form is used."

l) Fijn van Draat[1]) has shown that a durative frequently acquires an ingressive meaning. e. g. At length she too slept = *sliep in.*

We quote the following instances:

to sit: She groped blindly for a chair and sat.
to stand: As she was one day playing a stranger passing by stood to observe him.
to know: Alone with Irene for the first time since he had known her.
to live: On the day he dies the people will live.
to lie: She leads Ulysses out and he lies upon a bank.
to have: I'll take care he has it (the letter).
to be: Since he was in command.

It goes without saying that ingressive verbs reject the progressive form, except in those cases in which the verb has acquired an iterative meaning.

m) In the case of a great many perfective verbs the Progressive Form is aptly used to denote incompletion.

He is writing a book.
She was persuading the youth to shun his fatal aim (quoted from Deutschbein).

And up from the south at the same time, there was slowly working his way by canoe and trail a young University zoologist who was gathering material for a book on: The Reasoning of the Wild. (*Curwood, Kazan.*)

The incomplete stage may be more definitely indicated by an accessory verb.

I believe he knows we are preparing to leave. (*Curwood, Kazan.*)
He was beginning to understand. (*Ibid.*)
They were trying to make a fire. (*Ibid.*)

[1]) Engl. Stud. 31 p. 353 ff.

The verb has lost its perfective meaning and has become a durative (the Progressive Form denoting qualified duration) in the following instance:

> A young man had strolled into the store, and since the officials responsible for piloting him to the counter of his desire were at that moment forming an admiring audience about Mr. Fock, he was allowed to wander aimlessly. (*E. Wallace, The Man who bought London.*)

Ingressive verbs are classed among the perfective verbs by several writers, though this cannot be considered quite accurate.

A perfective verb implies a total suspension of interest after the setting in of a new state or condition of things created by the action completed, whereas the ingressive verb implies duration after the setting in of a new state or action, which admits of the progressive form being used.

e. g. "The spirit of revolt was spreading through the country."

Inchoative verbs may be compared with linear perfectives, from which they only differ in that the order of duration + perfectivity is inversed.

Durative verbs may express or imply permanent or unlimited duration as *'to belong'*, *'to love'* and as such they do not favour the use of the progressive form; or they may suggest limited or qualified duration which is inherent to all verbs denoting vigorous action as *'to burn, to speak, to chase, to blow'* etc. Verbs denoting a relative position of things often carry the connotative idea of permanence which prohibits the use of the Progressive Form.

> The Craven Fault for instance extends for upwards of two miles. (*Darwin.*)
>
> I believe that it was the handiwork of man; but however this may be, there the effigy stands, and stares from age to age across the unchanging ocean. (*Rider Haggard, She.*)

If the position or relation of things is liable to change, the extended form of the verb is frequently employed to denote this transient element.

Compare:

A narrow winding path curved in and out amongst the rocks. (*Conan Doyle, Tragedy of the Korosko.*)

Many slabs of stones were lying about and it did not take long to prop the largest of these against a rock so as to make a lean-to. (*Ibidem.*)

Verbs whose sole function is to denote duration contain a perfective element which does not admit of the use of the periphrasis.

The marriage ceremony lasted four hours. (*Leland, Egyptian Sketch Book.*)

Summing up we may say that the use of the Progressive is not favoured by ingressives and momentaneous perfectives; in the case of inchoatives, duratives and linear perfectives it is of frequent occurrence when these verbs denote change, action, qualified duration, the approach of some desired, dreaded or uncertain end, or incompletion, but even then always combined with actual or imaginative perfection and subject to secondary considerations defining its usage as developed in the preceding Sections.

For the "aktionsarten" with regard to present-day English we may refer to

M. Deutschbein, System der Neu-Engl. Syntax, Cöthen.

M. Deutschbein, Sprach-psychol. Stud., Cöthen 1918 p. 29.

E. Kruisinga, Handbook of Present-Day English 3rd Ed. Utrecht 1922 (esp. 234—284).

THE COMPOUND TENSES.

The Perfect Tenses.

§ 85. The perfect tense forms of the verb do not as such imply that the action, process or state is completed.

The perfect present combines past and present time. Thus: "I have come" in the sentence "I have come to see you" combines the two ideas "I came here" and "I am here now". So also "He has lived here a good many years" means that he lives here in the present. The perfect therefore expresses an occurrence which began in the past and is connected with the present either by actual continuance up to the present time as in the latter example or in its results, as in the former example, where, although the action of coming is completed, its result — namely being here — is felt to belong to the present. (*Sweet* § 275.)

We may add to this statement that the perfect present is also used when the action is past but the time of occurrence still belongs to the present. I have seen him to-day.

As soon as a past time is mentioned or understood the preterite must be used: I saw him an hour ago — I met him at Vienna.

Resuming the above statement we may distinguish 3 or 4 different types:

1. I have known him ever so long. [Present occurrence beginning in the past.]
2. I have come to see you. [Action past, present result.]
3. Ellean: You don't know each other; you haven't even seen him this evening, Father! (*Pinero.*) [Action past, time including present.]

4. Aubrey. I told you he and I have not met. (*Pinero.*)
[Action past, time not mentioned or implied.]

In the last instance we may assume some vague form of present result as in: Have you been to London? (Have you got any impression of London?)[1])

§ 86. If we regard one action in course of progress with a certain amount of interest we may report our observation in the Progressive Form.

If the observation extends over some time in the past as well the present perfect tense is employed.

e. g. Miss Moule (to Mr. Papillion, who is rowing with the gloom of a galley-slave): There 's nothing more delightful don't you think, than an excursion on the water.
Mr. B. (in a gallant manner to Miss Moule): I am afraid I'm pulling you round.
Miss M. (who has been rowing with one hand for the last half minute): Are you indeed? (*Anstey, Voces Populi.*)

The first example is descriptive of a present event, the second includes duration in the past.

The time of duration is either expressed or implied.

1. Duration expressed.

(Dolly has gone off dressed in the bonnet and shawl of a visitor.) Come as fast as ever you can, cried she. Mr. and Mrs. Hall want to catch the five-o'clock train to the city; we have been looking for her things half an hour. (*A Naughty Girl's Diary.*)

I was cross with the fellow over, he replied. But why? She insisted. Because I have been waiting

[1]) The present perfect contains a subjective element: Das Perfektum dient zum Ausdruck dessen, was wir unmittelbar empfinden. Das Imperfektum dient zum Ausdruck dessen, was wir durch Vergleichung und Vorstellungen erkannt haben. Prof. de Lagarde (quoted by v. Ginneken, Principes de Ling. psych. p. 100). See also Deutschbein, Sprachpsychol. Studien, Cöthen 1918, p. 18.

for him these two years and I was just beginning to hope that he wouldn't turn up. (*Temple Thurston, Greatest Wish.*)

That piano, Gates went on with unabated violence started from Boston at the beginning of the week; and I happen to know that it's been lying two or three days at Burymouth instead of going on to Lower Merritt as it ought to have done at once. (*W. Dean Howell, Swaen's Reader.*)

Mrs. Grappleton: Mr. Boldower, I do believe you were going to cut me. (Mr. B. protests and apologizes.) Well, I forgive you. I have been wanting to have another talk with you for ever so long. I 've been thinking to much of what you said that evening about Browning's relation to science and the Supernatural. (*Anstey, Voces Populi.*)

Lady to post-office clerk. I 've been expecting a packet of medicine by post, for a week, and haven't received it yet. (*Nolst Trenité.* 100 *Puns.*)

It is my stepmother's birthday and trusted friends have been streaming up our three flights of stairs since quite early to bring her hyacinths in pots etc. (*Fräulein Schmidt and Mr. Anstruther.*)

She has been looking forward to to-night ever since you wrote. (*Galsworthy, Joy.*)

2. Duration implied.

Paula: Is Watts at the door with the cart? Yes, Ma'am. Tell him to drive down to the post-office directly with this. (Picking up the letter which has been lying on the table.) (*Pinero, Second Mrs. Tanqueray.*)

Mention has been made of this letter before.

British Fiancee (who is determined John shall not think her dull; behind her handkerchief): Isn't it killing?

John (who has been beginning to think her rather too lively with a slight stiffness): Well, some

people might find it a trifle broad. (*Anstey, Voces Populi.*)

Ellean (to Mrs. C.): I've been waiting to wish you good night. I was afraid I'd missed you. (*Pinero, Second Mrs. Tanqueray.*)

Mr. Papillion (who has been making some highly artificial arrangements on his own account) coming up to Miss Cinnershaw . . . etc. (*Anstey, Voces Populi.*)

In the above instances the progr. form is descriptive of an event in course of progress, frequently attended with some touch of subjective feeling, combined with duration in the past. In the following instance the Progressive Form implies repetition, where the simple form of the verb may denote one effort.

I've been thinking over my life, he said, I've been here in this not very cheerful place (*prison*); trying to find excuses for myself and I have experienced some difficulty in doing so. (*Pett Ridge, Mrs. Galer's Business.*)

§ 87. The pluperfect tense bearing the same relation towards an event in the past, as the present perfect to the present, the progressive form shows the same features as the pres. perf. tense. It is descriptive of an event in course of progress at some past time combined with duration previous to that point of time.

One morning he and his father were putting on their oilskins before starting to work, for it had been blowing hard through the night — and the gale was breaking up in floods of rain when they heard a voice hallooing in the distance. (*Q., Three Ships.*)

Her vision swam a little at first, for she had been lying with her eyes closed for over half an hour. (See § 47.) (*R. H. Benson, Loneliness.*)

Fortunately dinner was announced to be ready . . . Leander took in Matilda's Mamma, who had been studiously abstracting herself from all surrounding

objects for the last few minutes. (*Anstey, Tinted Venus.*)

It was all in vain that Wärli gave her a letter for which she had been longing for many days. (*B. Harraden, Ships that Pass.*)

By this time we had been talking for an hour and I was not surprised to see the Sultan slowly rise to his feet. May I say one last word, I asked. (*W. Stead, Review of Reviews* 1913.)

The weather had changed and the snow which had for the last few days been looming blackly in the frosty sky fell in great feathery flakes against the window.

There sat Miss Alice Mayton, a lady whom, for about a year, I had been adoring from afar. (*Habberton, Helen's Babies.*)

The question of electric power supply was now being specially considered by Parliament. It must be borne in mind that the object the Government was now aiming at was based to a large extent upon the policy the company had been following for a period of years. (*Daily Telegr. 26 Mrch.* 1919.)

2. Duration implied.

The band began to play at once with a flattering suggestion that it had been only waiting for their arrival. (*Pett Ridge, Mrs. Galer's Business.*)

The old man went slowly to the mantelpiece, where he enjoyed a good look at his reflection in the mirror. Ballard who had been fidgeting with the lustres there and the china dog, moved away. (*Mrs. Galer's, Business.*)

Last Friday night the constable on duty came upon two suspicious looking chaps propped up insensible against the railings in Queen Square covered with blood and unable to account for themselves. Whether they had been trying to break in somewhere and been beaten off, or had quarrelled, or met with some accident, doesn't seem to be known for certain. (*Anstey, Tinted Venus.*)

§ 88. When the present perfect serves to denote that an occurrence is connected with the present by its result we do not, as a rule, expect the progressive form, result in our thoughts being associated with completeness of action. (Cf. 72, 84.) *Who has broken that window? You have ruined me.*

Owing to a natural association of ideas the process may be reversed; the resulting condition may lead our thoughts back to the action which led up to it. The contemplation of the resulting condition causes the action to be realized with great force.

His bruised face and torn clothes showed that he had been fighting. (*Sweet.*)

The symptoms of the fight are such as would naturally draw the attention of those present; seeing these symptoms at some later stage they direct the attention to the action as if it were going on, not unfrequently by throwing in a certain amount of personal interest (surprise, irony etc.)

I. Present Perfect.

(Dolly looks untidy, her clothes are torn.) I need not ask where you have been, said papa, it is evident you have been fishing — did you catch enough for supper, Dolly? (*A. Naughty Girl's Diary.*) [*Good-natured banter.*]

But I'll not keep you sitting up late to-night; it is on the stroke of twelve now and you have been travelling all day. (*Jane Eyre.*) [*Solicitude.*]

I have it! You have been smoking our friend the landlord's cigars. That accounts for everything. (*Mrs. Braddon, Lady Audley's Secret.*) [*Mock-surprise at Discovery.*]

There is nothing the matter with me, he said, or if there is it is the wine of old Bonzo. I have been drinking with him up there, you understand? (*Max Pemberton, Woman of Kronstadt.*)

But if he was to talk his head off, he would never persuade me that he's not been playing double. (*Anstey, Tinted Venus,*) [*Indignation.*]

You're looking well (Mrs. Galer to prisoner). He's been leading a healthy life, interposed one of the warders. Been well looked after, and able to keep nice, regular hours. (*Mrs. Galer's Business.*) [*Mock-satisfaction.*]

II. Pluperfect.

You're a business woman and you'll understand. I come across by accident, I did, a slip of paper, or a document or what not, showing that Milly had been working out her household-expenses, totalling it all up and making it come to exactly what she's earning per week ... But how much do I find she's allotted to me out of her earnings? (*Mrs. Galer's Business.*)

Presently I missed Good and I looked to see what had become of him. Soon I observed him sitting by the bank of the stream in which he had been bathing. (*H. Rider Haggard, King Solomon's Mines.*)

§ 89. When an action is of recent occurrence the impression on the mind is still vivid.

As we pointed out already in §§ 72, 84 the progressive form is not used in the case of verbs that are perfective in meaning "I want a new dress". (*Daily Tel.*)

France needs soldiers. (*Daily News* 1916.)

Nor is it used when the action is regarded with a view to its result; You have read such a lot that you are a good guide. (*Williamson, Lightning Conductor.*) (you know so much.)

I want to be a painter, I'll do things. (*Kipling.*) (his paintings shall make him famous.)

An exception must now be made in those cases in which the process of the mind is reversed.

Conscious realization attendant upon vivid or recent impression may divert the attention from the final stage (finished condition or ultimate result) to the action again.

How nice and early you are, Roy, exclaimed Cecil. Oh, mother has been telling us no end of stories, you ought to have been here to listen to them. (*E. Lyall, Hardy Norseman.*)

A short time afterwards Mr. Chopper and Mr. Birch, the next clerk, were summoned and requested to witness a paper. "I've been making a new will", Mr. Osborne said, to which these gentlemen appended their names accordingly. (*Thackeray, Vanity Fair.*)

Sir Harry Towers has been making you an offer of his hand, eh? (*Mrs. Braddon, Lady Audley's Secret.*)

Whose wheels do you think have been cutting ruts in your immaculate drive? (*Pinero, Second Mrs. Tanqueray.*)

Recency is frequently indicated by the adverb just.

At any rate you can tell me something out of your books, something you have just been reading. (*Q., Three Ships.*)

Well, Aubrey, how are you? I have just been telling this great girl of yours that I knew her when she was a sad-faced, pale baby. (*Pinero, Second Mrs. Tanqueray.*)

The Chatty old Gentleman. I've just been having a talk with the policeman at the corner there-what do you think I said to him? (*Anstey, Voces Populi.*)

Sometimes the abverb just is suppressed with no change of meaning as appears from the following example.

Drummle. By all accounts this is quite an eligible young fellow. Alice has been giving me the history, . . . Aubrey, — Curse him! (*Pinero, Second Mrs. Tanqueray.*)

§ 90. Pluperfect.

A moment before he had been cursing and swearing at me and speaking to me, as if I had been his shoeblack. (*Thackeray, Samuel Titmarsh.*)

Then he took the letter which he had just been writing and he tore it into fragments. (*B. Harraden, Ships that pass.*)

The fact is when Captain Dobbin blushed so and looked so awkward, he remembered a circumstance of which he did not think it was necessary to inform the young ladies viz. that he had been calling at Mr. Sedley's house already. (*Thackeray, Vanity Fair.*)

Maynard had been walking with her and Oswald round the garden to look at the snowdrops, and she was resting on the sofa after the walk. (*G. Eliot, Mr. Gilfil's Love Story.*)

§ 91. In § 23 we have referred to the fact that conscious realisation of an action is apt to take some emotional colouring. (See esp. § 8.) Once the Progressive Form is associated with this subjective, emotional colouring, it is especially used in the Present Perfect tense to convey this meaning.

Ellean — You have overheard us — I see you have. And it is you who have been speaking to my father against Captain Ardale. (*Pinero, Second Mrs. Tanqueray.*)

We have been looking for you everywhere, Helen burst out. (*A. Bennett, Helen.*)

I am very happy this afternoon, he said to her. My wife has been sitting with me. (*B. Harraden, Ships.*)

What ails the child? he must be sick, said Dr. Carr; but Katie explained: Oh no, papa, it isn't that — only we've been having a feast in the loft. (*Coolidge, What Katie did.*)

Now you have done it, you exasperating child, cried Fred, scowling at me; where did you find that picture? You 've been rummaging in my things again. (*Diary of a Naughty Girl.*)

Little Brick says we mustn't come down like sledgehammers on each other; and that is what I have been doing this afternoon. (*B. Harraden, Ships.*)

In the following example it is interesting to note how the Progressive Form is used when Fred is speaking in a chiding tone of voice, but this touch of indignation is immediately dropt when he tries a more persuasive tone.

What have you been doing to poor Granma now, Dolly? I answered nothing. Yes, you have; naughty girls do not deserve strawberries, and he took mine and ate them all up ...

Come now, said he, what have you done to your poor granma? Own up! (*Diary of a Naughty Girl.*)

I want to see you, Coppy!

Come in, young 'un, returned Coppy who was at early breakfast in the midst of his dogs. What mischief have you been getting into now? [*playful banter*]. Wee Willie Winkie had done nothing notoriously bad for three days (*matter of fact*) and so stood on the pinnacle of virtue. (*R. Kipling.*)

§ 92. Subjective interest in many cases accounts for the use of the Progressive Form. (Cf. §§ 16, 21, 27.)

What are you doing there? now = pres. tense.

What were you doing there? before present employment = past tense.

What have you been doing this morning? action past, time including present. The last question suggests personal interest = *how were you employed?* — whereas the Simple form: *What have you done?* has a perfective meaning regarding the ultimate result.

And so I have come at last to the wonderful Temple of Knowledge. I have been journeying hither all my life. Oh, but it is hard work climbing up to the ideals. (*B. Harraden, Ships that pass.*)

The thoughts of the Traveller do not dwell on the journey's end being reached, or the aim accomplished. He thinks of the weariness, anxieties and struggles when he was travelling along.

A Traverse Board is a circular board with the compass-points and having holes and pegs to indicate the course by which the ship has been sailing. (*Cassell's Dicty.*) [= *Scientific interest.*]

I 've been giving your machines a wipe over, Sir, said the man, recognizing the suit and touching his cap. (*Wells, Wheels of Chance.*)

He sees an addressed letter, stamped for the post lying on the blotting-book; he picks it up.

Aubrey (in an altered tone). You 've been writing this morning before breakfast? (*Pinero, Second Mrs. Tanqueray.*)

The Progressive Form is the more polite form of interest.

What have you been doing all this morning, asked my lady, not wasting your time I hope? No, my lady I've been altering the blue dress. (*Mrs. Braddon.*)

§ 93. In § 28b we have stated that present consciousness is connected with past events. According to the rules mentioned in § 85 the past imperfect is employed whenever a past time is mentioned or implied.

Ah, an old man whom I respect very much was saying the very same thing to me the other day. (*Benson.*)

He was about to speak when the other suddenly took a letter from his pocket. I was nearly forgetting he remarked, but a bicycle orderly brought this up ten minutes ago and asked me to give it to you.

If, however, no definite time in the past is mentioned or understood, the present perfect is used:

I never said he had written a book. — Phil, you did! Sabrina's Other — something. Why I've been praising it to him, entirely on your recommendation. (*Anstey, Voces Populi.*)

I think you one of the most broad-minded people I have ever met. Think how you have been defending a man whom you would call an apostate. (*Benson, Loneliness.*)

§ 94. II. Pluperfect Tense.

That same evening Bernadine told the Disagreeable Man the history of the afternoon. He had been developing photographs and had heard nothing. (*Ships that pass.*) [Suggests: when I am developing I cannot attend to anything else.]

She had read page after page without knowing what she had been reading. (*Mrs. Braddon.*)

He asked her what she had been doing with herself since he had last seen her. (*Ships that pass.*)

§ 95. The Simple Form of the verb emphatically precludes the notions of personal interest, or emotional colouring which are suggested by the extended form of the verb.

While I've been our old friend's guest, Aubrey, we have very naturally talked a good deal about you and yours. (*Second Mrs. Tanqueray.*)

If the conscious realization of an event is connected with some lasting feeling, some permanent emotion, the progressive form is rejected.

Forgive me Father, for I have sinned. (*Temple Thurston, Greatest Wish.*)

The Progressive Form suggests interest or emotion of a more fugitive character. Cf. §§ 72, 73, 21. Onions 134c.

§ 96. One single, momentary observation is not reported in the Progressive Form (§ 9) — A bullet whizzed past my ear — except when repetition is implied.

I have been receiving letters from him. (*Sweet.*)

He had been taking no exercise for months past. (*Onions.*)

On Janie asking at the end of the story whether he had been dining with many emperors lately she shook her head correctingly; and listened eagerly, proudly. (*Mrs. Galer's Business.*)

Grimsteed declared that the engagement having now lasted a sufficient time, the moment had come to advance a stage and give consideration to the question of marriage. Chaps had been chaffing him about it, and he had determined to have a definite answer. (*Mrs. Galer's Business.*)

§ 97. Having discussed the peculiar features presented by the perfect tenses of the Progressive Form, it would be

superfluous to refer back to those cases in which its usage is based on principles that have already been fully discussed in the preceding parts of this essay.

A few examples may suffice:

> Last Friday night the constable on duty came upon two suspicious-looking chaps propped up insensible against the railings in Queen Square, covered with blood and unable to account for themselves. Whether they had been trying (§ 55) to break in somewhere and been beaten off, or had quarrelled (§ 72) or met with (§ 71) some accident doesn't seem to be known for certain. (*Anstey, Tinted Venus.*)
>
> He understood the Hallelujah chorus to its profoundest depth; which was not surprising in view of the fact that he had been playing it regularly since before Helen was born. (Cf. § 24.) (*A. Bennet, Helen.*)
>
> When he did come he walked boldly in; and the Doctor who had been striding (§ 57) up and down like a lion at the Zoo, didn't wait for any remarks but just went straight for him. (*Phillpotts, Human Boy.*)
>
> Mr. Hoopdriver lounged gracefully on the turf, smoked a Red Herring cigarette and lazily regarded the scene. Jessie had been observing him quietly rather more closely during the last hour or so. (Cf. §§ 62, 87.) (*Wells, Wheels of Chance.*)
>
> But on Friday evening late came a breathless Friend, Mr. Widgery, who heard of her trouble among the first. He had been touring (§§ 55, 90) in Sussex, his knapsack was still on his back — and he testified hurriedly that at a place called Midhurst in the bar of an hotel called the Angel, he had heard from a barmaid a vivid account of a young Lady in Grey. (*Wells, Wheels of Chance.*)
>
> Leander's spirits rose in spite of his present anxieties. He had been going (§ 58) in fear and dread of the revenge of those ruffians, and they were

safely locked up: they could trouble him no more (*Anstey, Tinted Venus.*)

She sat for some time looking vacantly into the fire. Presently she said rather as if she had been thinking aloud than answering Lucy's question. (§ 47.) (*Mrs. Braddon.*)

Then she had lain awake, she had tossed to and fro, she had seen misery in every fact of life ... Now she awoke quietly as if etc. (§§ 61, 12.) (*Benson, Loneliness.*)

Maggie was frightened lest she had been doing something wrong as usual. (*G. Eliot, Mill on the Floss.*)

Future Tense.

§ 98. The Progressive Form denotes interest in an action going on at some time or during some period in the future.

Subject to the usual limitations the progressive form is employed to describe an action going on at some future time especially when the moment of realization is sufficiently well defined cf. 41.

You can go into the garden. Where shall I find you? I shall be feeding my jackdaw or be working or perhaps, after a moment's reflection, I might be sitting at the top of the apple-tree, or running along the kitchen garden wall etc. (*Misunderstood.*)

May I go to Dearest? he said. I think, she will be waiting for me. (*Little Lord Fauntleroy.*)

In half an hour the workmen would be arriving. (*Q., Three Ships.*)

I shall not be at home much next summer: I shall be travelling about on the Continent most of the time. (*Sweet.*)

I think I'd better see it to-morrow. She will be expecting me all the time. (*Little Lord Fauntleroy.*)

Owing to the durative character of the Progressive Form, the Fut. Tense conveys the idea of repetition in:

In half an hour the workmen would be arriving. They will be lighting up in half an hour. We must make haste. (*Q., Three Ships.*)

The Simple Form of the verb having a perfective meaning its use in the first instance would mean that the workmen arrived in a body, in the second that the lighting up was one single act.

§ 99. The perfect tense of the future expresses:

1. that an action is finished at some future time: *I shall have written.*
2. that an action is continued up to some future time: *I shall have lived there for ten years.*

In either case the remoteness of the event is not likely to excite the interest or call up those subjective emotions which characterize the Progressive Form. Accordingly it is seldom if ever found. The second case shows some closer connection between the event and the time under consideration. Sweet has one instance:

I shall have been writing for six hours without stopping by the time you come back.

§ 100. If the Progressive Form is descriptive of some future event corresponding to the same form in the present tense it has its normal meaning.

I am writing now
I shall be writing then.

To-morrow he will be a Mystery and they will be looking for his body along the sea-front. (*Wells, Wheels of Chance.*)

corresponds to

To-day he is a Mystery and they are looking for his body along the sea-front.

§ 101. The Progressive Form has also peculiar shades of meaning of its own, which are rarely[1]) found in the older stages of the language.

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[1]) Akerlund quotes instances from Ashby, Caxton, Heywood.

To denote pure futurity Modern English employs shall and will. What do we mean by pure futurity? That we expect an action to take place in the natural course of events.

Shall and *will* are originally modal verbs, they are largely used as such and even when used as tense-auxiliaries they are usually tinged with some admixture of personal volition.

In: "I shall see him once more to-morrow it is not clear whether I want to express that I shall see him in the natural course of events or that the thought is the result of a resolution already formed." (*Sweet, Syntax* 2251.)

The Progressive Form, as has already been pointed out (cf. § 77) describes an action as going on at the moment or time of observation irrespective of cause or result.

Therefore it is largely used in the future tenses to do away with the undesirable associations of *shall* and *will*, even in the case of those verbs which as a rule do not admit of the Progressive Form. (*Sweet ibid.*)

> I shall be seeing him once more to-morrow and will let you know what he says. (*E. Lyall, Hardy Norsemann.*)
>
> The boy looked rather frail, said Lady Tranmore, I hope you'll soon be sending him to the country, Kitty. (*Mrs. Humphrey Ward. The Marriage of W. Ashe.*)

In the last example it is clear that Lady T. does not for all the world want to obtrude her advice upon Kitty who would be quick to resent this. If she used the expression: You will send him to the country, it might bear some analogy for instance to the polite command given to a servant: *You will light the fire at seven to-morrow.*

In order to couch her meaning in inoffensive terms, Lady T. uses the Progressive Form, denoting purely objective futurity.

Further instances:

> I must go, she exclaimed, or they will be coming to look for me. (*E. Lyall, Hardy Norsemann.*)

Why are you walking so fast? I thought you would be wanting your tea. (*Q., Three Ships.*)

You will be going by the Great Western, she said, you won't be seeing Honiton on your way. (*Q., Three Ships.*)

[Drummle watches him for a moment, then takes up his hat and coat.]

Drummle: Well, I'll be moving. (*Pinero, Second Mrs. Tanqueray.*)

They won't be starting for Mulligan till nearly twelve. (*R. H. Benson, Loneliness.*)

I shall be getting my twenty-three bob a week now, he said, besides what I make. (*Mrs. Galer's Business.*)

She shall be my little pupil-teacher; and though of course her earnings would be but small, yet they would more than cover her education at a high school and she would be learning a useful profession into the bargain. (*E. Lyall, Hardy Norseman.*)

The use of the Progressive Form denoting objective futurity is pretty frequent in recent Modern English, although it is confined to the spoken language chiefly. It must be admitted that in some instances it strikes the foreign linguist as peculiarly ungraceful. (Cf. *Bergeder* p. 75 f. f.) Influenced perhaps by the impressionable Celtic mind the Northern dialects show a more extensive use of the Progressive Form than Standard or Literary English. In Southern English: *I want a new dress.* the verb has a perfective meaning i. e. the want will continue to be felt until the dress arrives. In the Scottish dialects the Progressive Form is frequent to denote that the action or state of the mind is an object of interest and not its end or aim.[1])

Fee; a'm no wantin' yir fees, man; ... (*Ian Maclaren, Beside Bonnie Briar Bush.*)

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[1]) Akerlund, History Def. Tenses p. 48.
Bain, Higher English Grammar p. 187.
Murray, (The Dialect of the Southern Counties of Scotland) p. 54.

Havers, Mac Lure would answer, prices are low, a'm hearing; gie's thirty shillings. (*Id.*)

He wes transfigured that nicht, for a'm judging there's nae transfiguration like luve. (*Id.*)

Man, says Mactavish, I do not know who you are, and I do not know what you are, and I shall not be asking who you are, and I am not caring though you be Mac Callumm himsel! (*Ian Maclaren Ib.*)

It is quite possible that such forms as: I shall be seeing him are to some extent due to Northern influence.

§ 101. Objective futurity may be traced in those expressions which imply that the future action is the natural result of something in the character of the person of whom it is predicted. (Cf. *Sweet Synt.* 2251.)

And now I know you will be saying you cannot afford it. (*Sweet.*)

I expect some fine day he will be making off with the money. (*Sweet.*)

I knew that as soon as my father got to Switzerland, he would be wanting to push on to Italy. (*Sweet.*)

The Skylarks, indeed! I suppose you'll be buying a Little Warbler, and at your time of life, be trying to sing. (*Mrs. Caudle's Curtain-lectures.*)

Another five and six, whispered Miss Jeffrey in the Church, say another six and six, and I could have made her a dress that would have lasted a lifetime, couple of years at any rate. Still, some people will be cheeseparing even at a moment like this. (*Mrs. Galer's business.*)

Infinitive.

§ 102. The principal functions of the Progressive Form are to express qualified duration, and subjective impression. The periphrastic Infinitive used as a verbal noun denoting qualified duration is of rare occurrence. This is by

no means strange as Modern English has a rival construction, viz. the Gerund, to fulfil this function. A few examples taken from Poutsma's Grammar of Late Modern English (Part I Sect II p. 605 f. f.) may illustrate our meaning.

> Staring about aimlessly (which you are doing now) will do no good.
>
> Crying (as you are doing) will not help you out of the difficulty.
>
> It is no use crying over spilt milk. It is hard work climbing up to the Ideals.
>
> It was never any fun playing with him when we were children.

If on the other hand we want to express completed action (§ 72), or the aim accomplished (§§ 77. 84), the simple Infinitive is the appropriate form.

> It would seem to me that to reprint this book at this time of day, is doing an injustice to the memory of archbishop Trench. (*Fijn van Draat E. St.* 37, p. 125.)
>
> It will be my endeavour to relate the history of the people as well as the history of the government.
>
> It was absolutely necessary to strike some daring blow. (*Poutsma loc. cit.*)

Prof. Max Deutschbein in a very instructive article on perfective and imperfective verbal constructions (*Syst. d. Neu-Engl. Synt.* 36) remarks:

"Das Neuenglische verwendet oft syntaktische Doppelformen zur Scheidung von perfektiver und imperfektiver Aktionsart z. B.: I saw a dog swimming across the river (ohne Rücksicht darauf, ob er das andere Ufer erreichte) aber: I saw the stag swim across the river and disappear in the forest on the other side

Auch die Verbalabstrakta auf -ing, wie falling, crying, pushing etc. sind imperfektiv, während die vom Infinitiv abgeleiteten, wie a cry, a fall, a push, perfectiv sind, vgl. NED sub -ing. They (such nouns as 'crying' etc.) are distinguished from verbal substantives of the same form as

the verb-stem as 'a cry' etc., in that the latter denote acts of momentary or short duration, having a definite beginning and end, and grammatically take 'a' and 'plural', while the sbs in -ing imply indefinite duration without reference to beginning or end, and take no plural. Cf. 'a loud cry', 'many repeated cries', with 'loud, continued crying'."

"Ebenso drückt der Infinitiv als Nominal Subjekt des Satzes die perfektive, das Gerundium die imperfektive Aktionsart aus, z. B.: Living is working, aber to know him is to love him." (Vgl. *Sweet* §§ 23. 26.)

To our mind these arguments sufficiently account for the fact of the gerund being used to the exclusion of the infinitive in order to denote, or imply or suggest qualified duration, or the imperfective aspect of the verb.

See Arvid Smith, *Anglia Beibl.* XXVIII, 250 ff., Kruisinga Handbook (sub Gerund).

The following examples are instructive.

Then you might literally have heard a drip drop. (*P. M. May.*)

I saw my mother stop her ears and I heard her crying. (*David Copperfield.*) [Quoted from Poutsma.]

Curme (*History of the English Gerund Eng. St.* Vol. 45 p. 312) feels at a loss to explain the preference of the Infinitive over the Gerund in the following instances:

I hope to meet her.

It took me two hours to write it.

Whereas the gerund is preferred in:

I avoid interfering in other people's affairs.

I spent two hours in writing it.

Commenting on his inability to explain the present usage, the above writer says: "We cannot discover here all the little forces at work in the depths of the soul." Most probably the writer would not have penned these lines, if he had been able to introduce the elements of perfectivity and imperfectivity respectively. For in: 'I hope to meet her' it is the finished action, that appeals to the speaker, whereas in: I avoid interfering etc. the verbal expression does not convey the idea of completion at all.

§ 103. The periphrastic Infinitive suggesting subjective impressions or personal interest, however, is not infrequent.

It was rather absurd for an English usher to be spouting and glowing about a French officer. (*Meredith, Orm. quoted from Poutsma.*)

It had occurred to him in the forest, yesterday, quite distinctly, several times, that it was really rather romantic and exciting to be climbing like this with a future prima donna. (*R. H. Benson, Loneliness.*)

Father says it is unmanly to be always kissing. (*Kipling, Wee Willie Winkie.*)

Besides I don't wonder he's cross (the jackdaw with the wooden leg). It's enough to make any one angry to be always hopping about in one little place instead of having the whole world to fly about in. (*Misunderstood.*) Cf. 24.

It's pleasant work for you to be giving my money away as you've pretended to leave at my disposal. (*G. Eliot, Mill on the Floss.*)

§ 104. This usage is also met with in other syntactical functions of the Infinitive.

Mrs. Gwyn (with a sudden, bitter outburst) I suppose you think I'm a very bad mother to be amusing myself while Joy is suffering. (*Galsworthy, Joy.*)

What are you doing? Are you out of your senses to be accepting this man? Have you not always hated him? (*Austen, Pride and Prej. Quoted from Deutschbein.*)

Why was he such a brute not to be thinking of her day and night? (*Galsworthy, Dark Flower.*)

To me the great charm of mountain-climbing was always the freedom from people — the remoteness. (The matron answered.) That, to me, would be the disadvantage; I always like to be mixing with my own kind. (*Galsworthy, Dark Flower.*)

I think I ought to catch it (the butterfly). You'd disturb the Reverend Mother more than the butterfly,

said Peggy. I should of course, said she, without a smile. But the Chapel is not the place for butterflies to be flying about, is it? 't is not. (*Temple Thurston, The Greatest Wish.*)

§ 105. The periphrastic Infinitive mentioned in §§ 103, 104 may be easily expanded into a full clause containing a progressive form.

e. g. It was rather absurd for an English usher to be spouting and glowing about a French officer = that an English officer should be spouting etc.

I'm a very bad mother to be amusing myself = that I should be amusing myself.

Modality.

§ 106. Every mood expresses a marked relation in the conciousness of the speaker between the thought and the possibility of its realization. (Cf. *Deutschbein, Synt.* § 46). The conscious realization of a fact or event may be associated with secondary considerations as to its possibility, desirability, contingency and various other thought-relations expressed by the different moods and modal auxiliaries.

a) Subjunctive Mood.

Well, it puzzled Taffy at times why he should be working here with Mendorva's men for 20 sh. a week, when he might be reading for his degree and a fellowship. (*Q., Three Ships.*)

Well, it's rather odd, isn't that I should be attacking one of your priests for joining my own church and that you should be defending him. (*Benson, Loneliness.*)

He explained everything as though he were talking to a child, until Bernadine rather lost patience. (*B. Harraden, Ships that pass.*)

b) can. (Father O'Leary is looking for something in his own dustbin) and then when he had carefully laid the bone of a ham upon the pavement ... he heard a softened footfall behind him and a deep voice

saying: 'Ere, you can't be littering up the pavement, you know. If you want that bone yer'd better shuv it in yer pocket. (*Temple Thurston, The Greatest Wish.*) [Do you know you are littering the pavement?]

c) may.

(Caterina's eyes were filled with tears) Dear Caterina, I think I hear voices, said Mr. Gilfil, they may be coming this way. (*George Elliot, Scenes of Clerical Life.*) (*Warning:* they are coming.)

When I hold you in my arms I might be holding a stuffed doll for all the response you make. (*El. Glyn, Ambrosyne.*)

It flashed across him that she might be playing that young violinist against him. (*Galsworthy, Dark Flower.*)

Mrs. Hope. I'm sick of these 3 per cent dividends. When you've only got so little money to put it all into that India stock, when it might be earning 6 per cent, at least, quite safely. (*Galsworthy, Joy.*)

d) must.

By these signs I knew dawn must be coming. (*Williamson, Lightning Conductor.*)

You poor child, you must be starving.

Come and take your things off quickly. (*Hardy Norseman.*)

Unluckily it is too late for the Wilson line steamer, which must be starting at this minute from Hull. (*Hardy Norseman.*)

e) will.

He would be talking for hours. (*Anon.*)

f) Ought.

Mr. Raymond frowned. I am sure, said he, you ought not to be talking so much. (*Q., Three Ships.*) [Which you are doing now.]

g) Accusative with infinitive.

It was delightful (their being together) because it gave her an opportunity of winning back in a sense

the intimacy that she had thought herself to be losing. (*Benson, Loneliness.*)

§ 107. Every form of modality expresses a certain relation between thought and fact; it is remarkable, however, that in the case of the subjunctive Mood (and in the other modal forms as well) this relation is frequently retrogressive, that is to say the real fact is compared with the possibility of its realization in its conceptual form.

Again it was puzzling that she should be laughing so serenely at Gordy's stories. (*Galsworthy, Dark Flower.*) [She wàs laughing.]

But it did seem odd to him who knew not too much concerning women, that she could be talking so gaily, when only half an hour ago she had said: Is it that girl? (*Galsworthy, Dark Flower.*) [She wàs talking gaily.]

But be the relation retrogressive or the reverse there is an appeal to our consciousness in it which stimulates the attention and finds its expression in the use of the Progressive Form if the nature of the verb or the situation do not preclude its use.

§ 108. Apart from the above instances in which the Progressive Form is descriptive of conceptual reality, we have to consider those cases in which the periphrasis merely serves to eliminate obtrusive or at least undesirable subjective colouring as in:

I must be going now.

Deutschbein (*Syst. d. N. E. Synt.*, p. 115) remarks:

"Die Sprache kann nämlich einen Unterschied zwischen subjectivem und objectivem Müssen machen; d. h. in dem Falle 'er muß gehen' kann der Wille des Sprechenden die Notwendigkeit des Gehens hervorrufen (subjektive Notwendigkeit) oder es kann ein anderer Wille äußere Umstände usw. die Notwendigkeit hervorrufen (objektive Notwendigkeit)."

In another passage of the same work (p. 125) Deutschbein quotes Bradley (*E. St.* 26, p. 151 ff):

"If I heard any one say 'to-night he must go early to bed' I should suppose that the speaker was giving a direction, not merely stating a fact. The sentence comes near in sense to one in which the imperative is used."

and further N. E. D. sub Must No. 3.

"In the second person, 'must' now chiefly expresses a command or an insistent request or a counsel; in the third person it tends to be restricted to the expression of a necessity which is either imposed by the will of the speaker or relative to some specified end, or enunciated as a general proposition."

In the course of the present essay we have had frequent occasion to show that the descriptive character of the Progressive Form not being associated with cause or result, is eminently adapted to make a statement absolute.

If a visitor happens to learn something of importance to a third party, he or she may be expected to rise at once saying: 'I must go and tell him', *must* expressing 'a necessity imposed by the will of the speaker or relative to some specified end. (*v. Bradley, quoted above.*)

If a visitor after staying some time thinks it is his time to go he will use the term 'I must be going' to denote objective necessity.

Instances are very numerous; all of them bearing a close analogy to those mentioned in § 100 which denote objective futurity.

> I am afraid I must be going, Lady Merival, she said. Thank you so much. A charming evening. (*Benson, Loneliness.*)
>
> By and by our hostess said to us: We must be descending for some tea. (*El. Glyn, Reflections of Ambrosyne.*)
>
> The duke's letter told me that time was passing and surely soon I must be thinking of seeing my friends again. (*El. Glyn, Id.*)
>
> And now, sir, I must be seeing about Mr. Lea's broth, if that wild cat will let me ... (*Rider Haggard, She.*)

You must be wanting your dinner, Mrs. Collum's aunt proceeded, and we are only waiting for another lady and gentleman to make up the party. I don't know what has made them so behindhand, I am sure. (*Anstey, Tinted Venus.*)

Cf. I must go! she exclaimed, or they will be coming to look for me. (*Edn. Lyall, Hardy Norsemann.*)

I must go: subjective necessity.

They will be coming: objective futurity.

§ 109. In those cases when must expresses subjective necessity, the subject regards the thought in connection with other thoughts as a link of causal reasoning (§ 77) which does not favour the use of the periphrastic form. In the cases of objective necessity quoted above the subject more or less suddenly becomes conscious of the thought. This holds good with the other modal auxiliaries as well. Whenever the auxiliary + infinitive expresses a link of reasoning the simple form of the inf. is used; but as soon as the speaker or writer becomes suddenly conscious of the relation the periphrasis is frequently preferred.

Oh, I ought not to talk like this, I know, for after all, you are a stranger to me. (*Williamson, Rosemary.*)

Even now, everything is not lost. Her conscience may awaken at the last moment. (*Mrs. H. Ward, W. Ashe.*)

In the first instance the statement is meant to be entirely dispassionate. The speaker wishes to convey the idea that she realizes the full bearing of her conduct.

If on the other hand she had checked herself realizing that she was going too far she might have employed the periphrastic form:

But I ought not to be talking like this.

Further instances:

Father O'Leary wrung his hand. Faith, I ought not be shaking hands with ye at all, he said. (*Temple Thurston, Greatest Wish.*)

Mr. Raymond frowned. I am sure, said he, you ought not to be talking so much. (*Q., Three Ships.*)

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§ 110. In § 21 we had occasion to explain how the extended tenses of the verb through being the conscious forms of the verb came to have a peculiar assertive or persuasive force, which is not seldom used to impress a fact upon the hearer even in the case of those verbs which as a rule do not admit of the Progressive Form.

In the present and past tenses it is common enough:

I am only joking.

I am not flattering you.

I do not believe a purer creature exists out of Heaven. I ask myself, am I doing right in exposing her to the influence of poor Paula's light, careless nature. (*Pinero, Sec. Mrs. T.*)

She was now feeling herself to be almost a heroine. (*Harraden, Ships that pass.*)

Recently this usage has also penetrated into the perfect and future tenses.

Perf. pres. You have been overdoing it all round, my darling. I never dreamed it would mean so much work and late hours: and you know you are not strong. (*Benson, Loneliness.*)

Pluperf. He had always been meaning to tell father only he did not dare to. (*Reference lost.*)

Simple Future. If you assist me to defeat this man you will be rendering him the greatest service one man can render to another. [*Le Queux* (quoted from A. Smith) *Anglia* XXVIII, 250.]

Subjunctive. He asked my forgiveness . . . If I stopped here . . . I should be refusing it him. (*Ibid.*)

Modal aux. And suddenly she began to want to be alone. That, however, was surely wicked and wasteful, when she ought to be learning such a

tremendous lot; and yet what was there to learn! (*Galsworthy, The Freelands.*)

I may be calling before long to look you up, said the Bryanite, but mind you do no more than nod when you see me. (*Q., Three Ships.*)

Arvid Smith, *Anglia Beibl.* XXVIII, 250 ff. suspects some connection between the above examples (in which the conscious form of the verb has acquired a special assertive or persuasive force) and the extended form of the infinitive introduced by *this, that* and *it.*

e. g. This is being serious indeed, Austin. It would not be fair, it would be cheating him. (*Benson.*)

Hush, don't talk so much ... (to a patient.) This is only doing my duty

That is putting it very mildly.

"In allen diesen fällen könnten *that, this, it,* mit einem *I, you, he* etc. vertauscht werden."

The connection between the two forms cannot be denied, but it will be more rational to derive the infinitive from the finite forms in which the use of the periphrasis can be sufficiently accounted for.

On the other hand it must be admitted that the Gerund often has an imperfective meaning (cf. § 102) which lends colour to the above suggestion. (Cf. *Deutschbein, System der neu-engl. Syntax* § 36, 4. *Kruisinga, Handbook* pp. 234—284.)

CONCLUSION.

It will be difficult to summarize in a few words the result of the preceding investigation.

I hope to have shown how important the subjective element is in the use of the periphrastic forms, how this subjective element in a large measure depends on those wonderfully elusive faculties of the human soul attention and interest. If in unravelling those knotty points my appreciation may prove to be refutable it should be borne in mind that such a keen observer and renowned psychologist as M. Ribot has declared himself nonplussed by this very same problem. "Si l'on admet que le mécanisme général de l'attention est moteur et pour le cas particulier de l'attention volontaire, qu'il consiste surtout en action d'arrêt on doit se demander comment s'opère cet arrêt et sur quoi il agit. C'est là une question si obscure qu'on ne peut guère que se borner à la poser; mais il vaut encore mieux essayer une réponse, même conjecturale que de paraître éluder la difficulté." (*Ribot,* p. 91.)

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Mrs. Braddon
Ch. Bronte
G. K. Chesterton
Clark Russell
A. C. Conan Doyle
H. Conway
O. Curwood
Ch. Darwin
Ch. Dickens
J. Galsworthy
El. Glyn
J. R. Greene
B. Harraden
A. Hope
Mrs. H. Ward
W. Irving
R. Kipling
W. Locke
M. Maartensz
Macaulay
Compton Mackenzie
J. M. Mc Carthy
Fl. Montgomery
M. Pemberton
Pinero
W. Le Queux
Quiller Couch (Q.)
Ch. Reade
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H. Seton Merriman
R. L. Stevenson
Temple Thurston
Thackeray
Mark Twain
E. Wallace
H. C. Wells
A. C. Williamson
Oscar Wilde

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Pamph
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